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CONTENTS

1. **Journals Selected for Abridgment** 1-10

2. **Editorial** 11-16

3. **SECTION I—ARCHAEOLOGY** 17-32

- (*i*) Sir Alexander Cunningham (1814-1893): The First phase of Indian Archaeology 17
- (*ii*) The Indian Stone Age Sequence 18-19
- (*iii*) Preliminary Notes on the Excavation of the Necropolises found in Western Pakistan 19
- (*iv*) Khajuraho 20
- (*v*) Microliths from Nāgārjunakoṇḍa Valley 21
- (*vi*) Examination of a Bronze Axe from Somnath 21
- (*vii*) Konferentsia po Arxeologii Azii (Archaeological Conference of Asia) 21-23
- (*viii*) A Picture Emerges: An Assessment of the Carbon-14 Datings of the Proto-historic Cultures of the Indo-Pakistan Sub-Continent 23-24
- (*ix*) Excavation at Rangpur and other Explorations in Gujarat 24-25
- (*x*) Ancient Bunds in Sabarkantha District, Gujarat State 25
- (*xi*) Antiquities from Dasarath 25-26
- (*xii*) Palaeolithic Culture of Western Rajputana 26
- (*xiii*) Fragments of Ceramics 26-27
- (*xiv*) Italian Archaeological Mission in Afghanistan, Preliminary Report on the Researches at Hazār Sum (Samangan) 27
- (*xv*) New Prehistoric Bichrome Ware from the Plains of Baluchistan (West Pakistan) 27-28
- (*xvi*) A Bibliography on Indian Megaliths 28
- (*xvii*) Archaeology in India Today 28-29
- (*xviii*) Protohistory in India 29-30
- (*xix*) Fresh Light on the Hira Gate, Dabhoi 30
- (*xx*) Technological and Cultural Indices of our Early Societies 30-31
- (*xxi*) The Tombs of the Asvakayana-Asskaenoi 31
- (*xxii*) An Inscribed Vaiṣṇava Image of 2nd Century B. C. from Malhar, Bilaspur District, Madhya Pradesh .. 31-32

4. **SECTION II—ARTS AND CRAFTS** 33-59

(*i*) Āhāḍa kī Prācīna Mūrti-kalā (Ancient Sculptures of Āhāḍa) 33-34

(*ii*) Animal-faced Sculptures from Rajasthan 34-36

(*iii*) Rājasthān ke Prācīna Devabhavana (Ancient Temples of Rajasthan) 36

(*iv*) Pratihāra-Yugīna Kucha Mahatvapūrṇa Mandira va Pratimāyen (Some Temples and Images of the Pratihāra Period in Rajasthan) 37

(*v*) A Rare Image of Vārāhī in the British Museum .. 37

(*vi*) Some Ancient Sculptors and Architects of Rajasthan 37-39

(*vii*) The Graeco-Buddhist Art of Gandhāra 39

(*viii*) Antiquities from India, Pakistan and Nepal 39-40

(*ix*) Importance of the Study of Iconography 40

(*x*) Chart of Iconography 40

(*xi*) Role of Architecture as revealed by Early Indian Art .. 41

(*xii*) Indian Art at Oxford, The new Department at the Ashmolean 41

(*xiii*) The Tyche and the Dioscuri in Ancient Sculptures from the Valley of Swat 41-42

(*xiv*) Two Illustrated Persian Manuscripts from Kashmir .. 42-43

(*xv*) Solar and Lunar Symbolism in the Development of Stūpa Architecture 43

(*xvi*) The Dancing Panel of Aurangabad Caves 44

(*xvii*) Khajurāho kā Pārśvanātha Jinālaya (Pārśvanātha Jinālaya of Khajurāho) 44-45

(*xviii*) Śaivism and Vaiṣṇavism in Indian Dance 45-46

(*xix*) A rare Viṣṇu-Lokeśvara Image from Midnapur, West Bengal 46

(*xx*) A newly discovered Viṣṇu Image from Ḍhāṅk 46

(*xxi*) Syānaṇa kī Pahāṛī kā Madhyakālīna Devālaya (The Mediaeval Temple on the Hill of Syānaṇa ... 46-47

(*xxii*) Ancient Art in the Worcester Art Museum 47

(*xxiii*) La Vedikā Ornementale (The Ornamental Vedik*ā*) .. 47-48

(*xxiv*) Caricature and the Comic in Ancient Indian Art .. 49

(*xxv*) Three Post-Gupta Sun Images from Saurāṣṭra .. 49-50

(*xxvi*) Buddhist Art in Āndhradeśa—The Predecessor of Cālukyan Style .. .. 50-51 (*xxvii*) Folk Terracottas of Gujarat 51

(*xxviii*) Technique in Tibetan Painting 51-52

(*xxix*) British interest in Khajurāho 52-53

(*xxx*) The Cult of Trees and Tree-Worship in Buddhist-Hindu Sculpture 53

(*xxxi*) Early Cāḷukyan Architecture—A Review 53-54

(*xxxii*) The Maṇikaṇṭheśvara Temple, Kāḷahasti 54

(*xxxiii*) A Unique Image of Viṣṇu-Kṛṣṇa in the Orissa State Museum 54-55

(*xxxiv*) On the Dated Carvings of Sārnāth 55-56

(*xxxv*) Four rare Rock Sculptures of Viṣṇu from Sultanganj .. 56

(*xxxvi*) Traditional Indian Musical Aesthetics 56-57

(*xxxvii*) A unique Rāvaṇa-Theme Sculpture from Lakkundi .. 57-58

(*xxxviii*) The Historical Evolution of the Philosophical Concept in Indian Music 58

(*xxxix*) Iconographic Considerations on a Gandhāra Relief in the National Museum of Oriental Art in Rome .. 58

(*xl*) Reflections on Hindu Art 59

(*xli*) A Contribution to Rāgamālā Iconography 59

5. SECTION III—EPICS AND PURĀṆAS 60-67

(*i*) The Rāmāyaṇa Epic in Thailand and South East Asia .. 60

(*ii*) Further Light on Sir Richard Winstedt's Undescribed Malay version of the *Rāmāyaṇa* 60-61

(*iii*) The Dhyānayoga in the *Mahābhārata* (xii. 188) .. 61

(*iv*) Reflections on a Purāṇic Passage 61-62

(*v*) A Contextual Examination of the words *Gaṇa* and *Jana in* the *Rāmāyaṇa* 62

(*vi*) Decorative Style and Alaṁkāras in the *Agni-purāṇa* .. 62-63

(*vii*) An Illustrated *Rāmāyaṇa* Manuscript and Kathakaḷi *Āhāryam* 63

(*viii*) *Matsyapurāṇa* and the Education of a Prince in Ancient India 63-64

(*ix*) The Concept of *Dharma* in Vālmīki's *Rāmāyaṇa* .. 64-65

(*x*) Ideas about *Karma* in the *Rāmāyaṇa* 65

(*xi*) On the *Bhagavadgītā* 65-66

(*xii*) Ikṣvāku Dynasty of Vālmīki-*Rāmāyaṇa* 66

(*xiii*) The Influence of the Epics on Traditional Cultural Life in India today 67
(*xiv*) *Mahābhārata* Verses in Cāṇakya's Compendia .. 67

6. **SECTION IV—EPIGRAPHY AND NUMISMATICS** .. 68-84
(*i*) On the Coins of Atthapatti—A Nala Ruler .. 68
(*ii*) On the Copper Coins of Rāmagupta 68
(*iii*) Fresh Light on two Old Uttaramallur Inscriptions .. 68-69
(*iv*) Authority of Minting Coins in Ancient India 69-70
(*v*) A Coin of Devamitra, King of Ayodhyā 70
(*vi*) The Joint Issues of the Kṣatrapas Hagāna and Hagāmaṣa 70
(*vii*) A New Coin of King Śivagupta of Eastern Malwa .. 70-71
(*viii*) A Note on Some Coins and a Seal in the Allahabad Museum 71-72 71
(*ix*) Fractional Denomination of a Coin of Taxila 71-72
(*x*) Some Observations on the Bhitari Inscription of Skandagupta 72
(*xi*) Shiggaon Inscription of Amoghavarṣa I 72
(*xii*) Coins in the Epigraphic and Literary Records of Northern India in the Early Mediaeval Period 73
(*xiii*) Coins from Brahmapurī Excavations (1945-46) .. 74
(*xiv*) Observations on the so-called Khaḍga trātā Coin Type of Kumāragupta I 74
(*xv*) Gadhia Coins from Nimar East (M.P.) 74-75
(*xvi*) Boṇḍā Plates of Mahāśivagupta, Year 22 75
(*xvii*) Some Observations on the Nāsik Inscription of Vāsiṣṭhīputra Puḷumāvi (Regnal Year 19, Corresponding to *Circa* 149 A.D.) 75
(*xviii*) Jayarampur Copper Plate Inscription of the Time of Gopacandra 75-76
(*xix*) The Khargaprasāda Copper Plate of Vinītatuṅga .. 76-77
(*xx*) Eine in Zürich Gefundene Indische Kupfertafel (An Indian Copper Plate Find in Zürich) 77-78
(*xxi*) Select Inscriptions of Ikṣvāku Rulers of Nāgārjunakoṇḍa 78-79
(*xxii*) Inscriptions at Dholkā 79-80
(*xxiii*) Nayā Mandira Dharmapurā ke Jaina Mūrti-Lekha (Inscriptions of Jaina Idols of Nayā Mandira, Dharmapurā) 80

(*xxiv*) Alleged Coins of Mahiṣa Kings 80-81

(*xxv*) Bhaikṣukī Inscription in Indian Museum 81

(*xxvi*) Epigraphic Notes 81-82

(*xxvii*) Fragmentary Inscription from Dholkā 82

(*xxviii*) Sālrī Inscription of Caṇḍeśvarahastin 82-83

(*xix*) Two Inscriptions from Kalyāṇpur 83

(*xxx*) Udayapura Saṅgrahālaya ke Aprakāśita Kuṭilākṣarī Lekha (Unpublished Kuṭilākṣarī Inscriptions in the Udaipur Museum) 83

(*xxxi*) Eyyal Hoard of Silver Punch-Marked and Roman Coins.. 83-84

7. SECTION V—GEOGRAPHY 85-90

(*i*) Geography of the Ṛgvedic India 85

(*ii*) The South-East Asian Horizons of the Geographers of the Purāṇas 86-87

(*iii*) Geography of Kālidāsa — Kālidāsa's Geography of India 87-88

(*iv*) Historical and Geographical Aspects of the Aśokan Inscriptions 88

(*v*) *Aivaḍḍau*, An Appellation of Aṇahilavāḍ Pāṭaṇ, Capital of Mediaeval Gujarat 88

(*vi*) Dvārakā in a VIth Century Epigraph 89

(*vii*) The City of Kṛmilā 89

(*viii*) Extent of Prāgjyotiṣa 89-90

(*ix*) Geography of India in Kālidāsa with Special Reference to Raghu's Campaign of Conquest 90

8. SECTION VI—HISTORY 91-17

(*i*) Archaeological History of Mewar—I (From 3rd Century B.C. to C. 300 A.D.) 91

(*ii*) Culture Sequence in Rajasthan 91-92

(*iii*) The Kaniṣka Dating from Surkh Kotal 92

(*iv*) Istoricheskie Osnobi Drevneindiiskix Avadāna (Historic Foundations of the Ancient Indian Avadāna) .. 92-93

(*v*) Alexander's Macedonian Cavalry 94

(*vi*) Govindagupta of Vaiśāli Seal and Mandasor Inscription (A Gupta Emperor between G.E. 93 and 96) 94

(*vii*) Harisiṁhadeva of Mithilā (A Re-assessment of facts) .. 95

(*viii*) The *Prākṛtapaiṅgalam*: An Important source of Mithilā's Political History 95-96

(*ix*) History and Historians of Ancient India 96

(*x*) A Note on the Hipparchies of Alexander 96-97

(*xi*) Early Indian Historians 97

(*xii*) Nokonzoko und Surkh Kotal, Ein Moderner Mythos (Nokonzoko and Surkh Kotal: A Modern Myth) .. 98

(*xiii*) History of Āhar 98

(*xiv*) The Beginnings of the Iron Age in India 98-99

(*xv*) The Date of Mahā śivagupta-Bālārjuna's Accession .. 99

(*xvi*) Mahmūd Ghaznī ke Somanātha-Ākramaṇa-Saṁbandhī Samakālika Navīna Vivaraṇa (A New Contemporary Account of Mahmūd Ghaznī's Invasion of Somanātha) 99-100

(*xvii*) Writing a New History of Ancient India: A Study in Problems, Sources and Methods 100-101

(*xviii*) Bhagavān Mahāvīra aura Nāgavaṁśa (Bhagavān Mahāvira and Nāgavaṁśa) 101

(*xix*) Kosala Kā Prāraṁbhika Itihāsa (The Early History of Kosala) 101-2

(*xx*) Studies in the History of Kāśī: Economic life .. 102

(*xxi*) The Agni-Kula Legend: The Mediaeval and the Modern Myths 102-3

(*xxii*) The Contemporaneity of Kaniṣka and Nāgārjuna Examined 103

(*xxiii*) Arasikere under the Hoysaḷas 103-4

(*xxiv*) Bhāratīya Itihāsa kā Prajjvalanta Adhyāya—Sīmā-prānta aura Sikandara (A Glorious Chapter in Indian History—Alexander and the Northern Frontier) .. 104

(*xxv*) Deterioration in Indian Historical Scholarship .. 105

(*xxvi*) Āndhra Ikṣvāku Chronology and its Significance for Early History of Gujarat 105-6

(*xxvii*) Datirovannye documenty iz Dvortsa Toprak-kala I Problema 'Ery Shaka' I 'Ery Kanishki' (Dated Documents from the Toprak-kala Palace and the Problem of the Śaka Era and the Kaniṣka Era) .. 106-7

9. SECTION VII—INDIA AND THE WORLD 108-21

(*i*) Hind aura Muhannad (Hind and Muhannad) .. 108

(*ii*) Ancient Manuscripts from Zangtepe Castle 108-9

(*iii*) Discovery of Documents in Brāhmī Script in Uzbekistan 109
(*iv*) Sudhana and Kinnarī 109
(*v*) Bronzes 109-10
(*vi*) Laos—A Distant Outpost of Indian Cultural Influence (A Short Historical Sketch) 110-11
(*vii*) Vestiges of Indian Culture in Hawaii 111-12
(*viii*) Origine et Évolution dei Diverses formes du Théatre Traditionnel en Thailand (Origin and Evolution of Diverse forms of Traditional Drama in Thailand) .. 112-14
(*ix*) Some Cultural Reminiscences of Ceylon 114
(*x*) Celt and Hindu 115-16
(*xi*) Origin and Antiquity of the Sanskrit word *Cīna* as the Name of China 116
(*xii*) Buddha Brahmins in Bali 116-17
(*xiii*) Books made in Bali 117
(*xiv*) The Astodans of Khorezm (A Contribution to the History of Religion in Khorezm 117-18
(*xv*) Buddhist Paintings in Tibet 118-19
(*xvi*) The Sixteen Sanskrit Ślokas of Ākā Adhyāru 119-20
(*xvii*) Pachiz: An Ethnographical Relic of Ancient Ties between India and Khorezm 120
(*xviii*) An Illustrated Sinhalese Palm-Leaf Manuscript .. 121

10. SECTION VIII—LAW, POLITY AND ADMINISTRATION 122-29

(*i*) The Exact Meaning of the Word Dharmaśāstra .. 122
(*ii*) The System of Government Under the Guptas .. 122-23
(*iii*) Feudal Composition of Army in Early Medieval India .. 123-24
(*iv*) On Feudal Polity in Ancient India 124-25
(*v*) Bhāradvāja: An Ancient Teacher of Political Science .. 125
(*vi*) Cāṇakya, the Indian Philisopher 125-26
(*vii*) Prācīna Karṇāṭakadalli 'Divya' Mattu 'Muṇḍige' (Trial by 'Ordeal' and 'Challenge' in Ancient Karṇāṭaka) .. 127
(*viii*) Some Aspects of Civic Administration in Ancient India .. 127-28
(*ix*) Administration in Kashmir in the 11th Century .. 128-29

11. SECTION IX—LINGUISTICS AND GRAMMAR 130-46

(*i*) A Note on the Word *Cārikā* in the *Divyāvadāna* 130
(*ii*) Hemacandrakṛta Apabhraṁśa Vyākaraṇa (Apabhraṁśa Grammar of Hemacandra) 130

(*iii*) A Skeleton Grammar of Prākrit Attributed to Jīva Gosvāmī 131

(*iv*) A Note on Pāṇini 132

(*v*) Middle Indo-Aryan Viḍḍarilla 132

(*vi*) Geographical Lay-out of the Prākrit Dialects Indicated from Vararuci 132-33 133

(*vii*) The Aim of the Vārtikas of Kātyāyana .. 133

(*viii*) Prayata 133-34

(*ix*) An Emendation of a Sūtra of Pāṇini 134

(*x*) Kannada Words in Hemacandra's *Deśīnāmamālā* .. 134-35

(*xi*) Pāṇinīyopasargagatiḥ 135

(*xii*) Some Aspects of Sīmānta-Rāṛhī Dialect 135-36

(*xiii*) Marathi and Gujarati Words for 'Week' 136

(*xiv*) Traces of the Sanskrit Nominal Compositions in the Avadhī Language of Jāisī 136-37

(*xv*) The Exosyntagmatic Relations in Hindi Sentence .. 137

(*xvi*) A Discussion of the 12 *Niruktas* and Their Authors .. 137

(*xvii*) Shortening of the Final Vowel of Inst. sg.-*ena* and Phonology of the Language in Saraha-Doha .. 137-38

(*xviii*) Mahābhāṣya Ad Pāṇini 1.1.56—un Essai de Traduction (*Mahābhāṣya* and Pāṇini 1.1.56 :An Essay of Translation) 138

(*xix*) Pāṇini—A Study in Non-Compounded Word-structures .. 138-40

(*xx*) Pāṇini—A Study in Compound Word-structures .. 140-41

(*xxi*) A Study of the Pāli Roots 141

(*xxii*) *Līlātilakam* and Modern Phonemics 141

(*xxiii*) Un-Pāṇinian Forms in the *Yoga—Vāsiṣṭha* 141-42

(*xxiv*) The Indeclinable Particle *Je* in Middle Indo-Aryan .. 142

(*xxv*) Contribution Towards a Critical Edition of the Gaṇapāṭha 142-43

(*xxvi*) Eurasial 143

(*xxvii*) Significance of the Word *Prakāra* in the Sūtras of the *Aṣṭādhyāyī* 143-44

(*xxviii*) Bhartṛhari's Authorship of the Commentary on the *Mahābhāṣya* 144-45

(*xxix*) Vāsī - Caṁdaṇa-Kappo 145

(*xxx*) Śabda kā Svarūpa (The Nature of Word) 145

(*xxxi*) Sanskritische Prapositionen im Spiegel Mongolischer

Ubersetzung (Sanskrit Prepositions seen Through the Mongolian Translation) 146

(*xxxii*) Études de Phonétique Tokharienne IV (Studies in Tokharian Phonetics IV) 146

12. SECTION X—LITERATURE AND RHETORICS 147-73

(*i*) Khanja Govinda Das, An Unknown Oriya Smṛti Writer 147

(*ii*) *Sārasamuccaya*: Nīti-Grantha 147

(*iii*) Word Notes on The *Divyāvadāna* 148

(*iv*) Laughter in Sanskrit Poetics 148

(*v*) A New Pañcatantra Text 148

(*vi*) Animal in the *Jātaka* Stories 149

(*vii*) Riddles in the Pālī Literature 149

(*viii*) *Mahābhārata* and Kālidāsa (Similarities in Idea and Phrase) 149-50

(*ix*) Hebrew Parallels to Indian Folktales 150

(*x*) *Milindapañha*—The Milinda Inquiry 150-51

(*xi*) Is the Suggested Sense (*Vyañjanā*) so different from the Literal Sense (Vācyārtha)? 151-52

(*xii*) The Elephant Scene of *Mṛcchakaṭika*, Act Two 152

(*xiii*) The Gajāsurasaṁhāramūrti in *Meghadūta* 36 152-53

(*xiv*) Studies in Nāṭya 153-54

(*xv*) Sādhāraṇīkaraṇa kī Vyākhyā-Gāthā (An Account of the Interpretation of Sādhāraṇīkaraṇa) 154

(*xvi*) Proverbs of India 155

(*xvii*) Pūrvaraṅga in Sanskrit Drama 155

(*xviii*) *Alaṁkārasāra* and the *Alaṁkārabhāṣya*: Their Contribution to the History of Alaṁkāras 156

(*xix*) A Critique of the Anumāna Theory of Mahimabhaṭṭa 156-57

(*xx*) Discussion About the Elements of Literature 157-58

(*xxi*) *Dūtavākya*: An Unusual Stage Play 158

(*xxii*) Bhāgavata-Meḷa Nāṭakam, A Traditional Dance Drama Form 159

(*xxiii*) The Figure of Speech in *Kirātārjunīyam* X, 13 159-60

(*xxiv*) Sanskrit Criticism and Alaṅkāra (Poetic Imagery) .. 160

(*xxv*) The Goose in Buddhist Literature 160-61

(*xxvi*) A New Theory about the Home of Kālidāsa .. 161

(*xxvii*) Sanskrit Drama 161

(*xxviii*) Vaiṣṇava Rāsa: Its Origin and Development .. 162

(*xxix*) Use of Prākrit in Sanskrit Dramas 163

(*xxx*) Rājasthān men Prāpta Aitihāsika Sāhitya ke Vividha Rūpa (The Diverse Forms of Historical Literature from Rajasthan) 163-64

(*xxxi*) The *Vidagdhajana-Vallabha* 164

(*xxxii*) Literature as Culture 164-65

(*xxxiii*) *Nīti Śataka* of Āmūru Vedavyāsa 165-66

(*xxxiv*) The Mystic Significance of Letters — Their Application to the Art of Poetic Composition 166-67

(*xxxv*) Kāvyapuruṣa 167

(*xxxvi*) *Sāgāradharmāmṛta* aura *Sāvayapannattī* (*Sāgāradharmāmṛta* and *Sāvayapannattī*) 168

(*xxxvii*) Bhāmaha's Conception of Rasa 168

(*xxxviii*) Some Notes on the Canonical Identification of a *Pañcarātrāgama* Text .. ..

(*xxxix*) The Tibetan *Cāṇakya-Rāja-Nīti-Śāstram* 169-70

(*xl*) A Satirical Play in Sanskrit 170

(*xli*) Standard in Literature (A Translation) 171

(*xlii*) The Problem of *Aṅkāsya* and *Aṅkāvatāra* in Sanskrit Dramaturgy 172

(*xliii*) The Impact of Sanskrit Poetry on Western Romantic Movement 172-73

(*xliv*) The Ḍhāḍhīs in *Ḍholā-Mārū Rā Duhā* 173

13. SECTION XI—MISCELLANEOUS 174-86

(*i*) O Teorii Beloi Rasi Io Plavaniaxs Zapada Na Vostok V Tixom Okiane (On the Theory of the White Race and of Navigations by Way of the Pacific in the Eastern Direction 174

(*ii*) East and West 174-75

(*iii*) Technique of *Sūtra-Writing*—IV The *Sūtras* in the Two Mīmāṁsās 175-76

(*iv*) Pratibhā (Some Analogies in Ancient Western Thought) 176-77

(*v*) The Indian *Mantra* 177-78

(*vi*) Life and Works of Max Müller 178

(*vii*) Śodha Ṭippaṇa (Research Notes) 179

(*viii*) Vāgaḍ: Folk Culture 179-80

(*ix*) Spirituality for Unity of Mankind 180

(*x*) Determination of Seasons, Religious Festivals and Temples in Ancient India .. .. 180-81 (*xi*) Śaraṇāgati 181

(*xii*) Where did the Dravidians come from ? 181-82

(*xiii*) The Temple as a Cultural Centre 182-83

(*xiv*) Horse in Proto-historic India 183

(*xv*) Philosophy of Co-existence in Ancient India 183-84

(*xvi*) Bhaṇḍi Habba : The National Festival of Matriliny .. 184

(*xvii*) Some Terracotta and Wood Votives of the Vārlis .. 184-85

(*xviii*) Nāda-Cintana (Thoughts on Sound) 185

(*xix*) Peacock : The National Bird of India 185-86

(*xx*) Buddha and Dayānanda 186

14. SECTION XII-A. PHILOSOPHY AND RELIGION (BUDDHIST) 187-210

(*i*) Nirvāṇa and Kingdom of God 187

(*ii*) Rituals and Festivals of the Buddhists of East Pakistan .. 188

(*iii*) Buddhism and Animism in a Burmese Village 188-89

(*iv*) Buddhism in Ceylon and its Influences on the People .. 189

(*v*) Buddhist Philosophy and its European Parallels .. 189-91

(*vi*) The Middle Way in Yogācāra Buddhism 191-92

(*vii*) *Dhammapada,* Texte et Traduction (*Dhammapada* : Text and Translation) 192

(*viii*) Les Récits Canoniques du *Cariyāpiṭaka* et le *Jātaka* Pālī (The Canonical Stories of the *Cariyāpiṭaka* and the Pālī *Jātaka*) 192

(*ix*) The Goal of Life in Buddhism 193

(*x*) *Abhidharma*-Studien (*Abhidharma* Studies) 193-94

(*xi*) Śaṅkuka : A Buddhist Logician 194-95

(*xii*) Study of Dharmalakṣaṇa Philosophy 195

(*xiii*) Bhāvaviveka's *Prajñāpradīpa* (Ist Chapter) 195-96

(*xiv*) Buddhism : Its Past and Present in Thailand 196-97

(*xv*) Was fasziniert den Europaer am Buddhismus ? (What is fascinating in Buddhism for a European ?) 197

(*xvi*) The lesser Known Zen 198

(*xvii*) What we should read on Buddhism 198

(*xviii*) Mathematical Truth and the Budbhahdarma 199

(*xix*) Characteristics of Japanese Buddhism 199-200

(*xx*) A Tentative Comparison of Quakerism and Zen Buddhism 200-1

(*xxi*) The Founder of Buddhism 201

(*xxii*) The Great Tradition and the Little in the Perspective of Sinhalese Buddhism 201-2
(*xxiii*) Indogaku Bukkyogagu Kenkyu (The Faith in Power Revealed in the Sect of Pure Land Buddhism) .. 202-5
(*xxiv*) Buddhist view of Hindu Society 205
(*xxv*) Buddha and Sixteen Great *Arhats* 205-6
(*xxvi*) The Cosmology of Buddhism 206
(*xxvii*) The Sacred Bo-Tree at Anurādhapura 207
(*xxviii*) Subject in Comparative Philosophy 207-9
(*xxix*) The Origins and Sociology of the Early Buddhist Philosophy of Moral Determinism 209-10

15. SECTION XII-B—PHILOSOPHY & RELIGION (NON-BUDDHIST) 211-43
(*i*) *Gītā-Jñāna* (The Philosophy of the *Gītā*) 211
(*ii*) Dualism as a Presiding Principle in Some Major Indian Masterpieces 211-13
(*iii*) Vedānta Darśana and the Future of Man 213
(*iv*) Introduction to *Bhagavadgītā* 213-14
(*v*) The Place of Karma in the Advaitic Scheme of Discipline 214-15
(*vi*) *Kaṭhakopaniṣad* and Vallabha Vedānta 215
(*vii*) Śrī Viṭṭhalanāthajī's Contribution to Śuddhādvaita Vedānta 215
(*viii*) Contribution of Vedānta to Organicism 215-16
(*ix*) A Study of the Meaning of *Liṅ* 216-17
(*x*) *Īśopaniṣat* 217
(*xi*) The Critique of the *Syādvādamañjarī* 217
(*xii*) Inter-relation between Vaiṣṇavism and Śaktism in Orissa 217-18
(*xiii*) Śrutadevī 218
(*xiv*) The Origin of Saptamātṛkās 218-19
(*xv*) Sāṁkya Darśana kī kucha Gutthiyān (Some of the Problems of Sāṁkya Philosophy) 219
(*xvi*) Bhāratīya Vicāradhārā men Karmavāda (Karmavāda in Indian Thought) 219-20
(*xvii*) Śraddhā 220-21
(*xviii*) The Undefinability of Contrariety as Propounded by Śrī Harṣa 221
(*xix*) The Concept of Mokṣa in Vallaba Vedānta 221-22

(*xx*) *Sāṁkhyatattivakaumudī* (A Philosophical Study) .. 222-23

(*xxi*) Yoga and Modern Psychology 223

(*xxii*) Some Aspects of Upaniṣadic Psychology 223

(*xxiii*) Existentialism: Suspension Bridge to Indian Thought 224-25

(*xxiv*) The Cārvāka Ethics 225-26

(*xxv*) Śuddhādvaita Vedānta Interpretation of *Brahmasūtra* IV. 1 226

(*xxvi*) Bhagavān Mahāvīra kī 250000 vīn Nirvāṇa Jayantī (2500th Nirvāṇa Jayantī of Bhagavān Mahāvīra) 227

(*xxvii*) Metaphysical Foundations of *Bhagavadgītā* 227

(*xxviii*) The Śaivāgamas: Their Literature and Theology .. 227-29

(*xxix*) *Nyāyamañjarī* Studies (Some Witticisms of Jayantabhaṭṭa) 229-30

(*xxx*) Ein Beitrag zu den Vāda-traditionen Indiens (A Discussion on the Indian Traditions about *Vāda*) .. 230-31

(*xxxi*) Śaiva-dvaita-darśanam (Philosophy of Śaiva Dualism) .. 231-32

(*xxxii*) Śaivādvaita-darśanam (The Philosophy of Śaiva Monism) 232

(*xxxiii*) Śaivādvaitādvaita-darśanam (Śaiva Philosophy of Dvaitādvaita) 232-33

(*xxxiv*) The Theory of Śabda-Brahma 233

(*xxxv*) Similes in Vijñānabhikṣu's *Yoga-Sāra-Saṅgraha* .. 233

(*xxxvi*) Our Spiritual Heritage 233-34

(*xxxvii*) Sūrya Upāsanā kā Ādi-Paurāṇika Svarūpa (Paurāṇic form of Sun-worship) 234

(*xxxviii*) *Bhagavadgītā* 2.20 and *Kaṭhopaniṣad* 2.18, A New Interpretation 234

(*xxxix*) Studies in *Nyāya-Sudhā* 235

(*xl*) Kaśmīra kī Śaiva Paramparā (The Śaiva Tradition of Kashmir) 235-36

(*xli*) Vorsgelungsfreit und Vorssellende Wahrnehmung Bei Śālikanātha (Unimaginary perception in Śālikanātha) .. 236

(*xlii*) Die Komposition der *Aitareya-Upaniṣad* (The Composition of *Aitareya-Upaniṣad*) 236-37

(*xliii*) Nature of the Soul in Indian Thought 237-38

(*xliv*) The Rapprochement of Eastern and Western Philosophies 238

(*xlv*) The Nature of God according to Śaṅkara and F. H. Bradley 239-40

(*xlvi*) Sāvitrī, The Mother 238-39

(*xlvii*) Die idee der Jīvanmukti in den Spaten Upaniṣads (The Idea of Jīvanmukti in the Later Upaniṣads) .. 240

(xlviii) Zur Zitierweise Kamalaśīla's (On the Way of Presentation in Kamalaśīla) 241

(xlix) The Concept of Dakṣiṇāmūrti 241

(l) The *Lakṣaṇamālā* of Udayanācārya 241

(li) Gītāśāstra kā Carama Lakṣya (The Aim of the *Gītā*) .. 242

(lii) *Vyomavatī*, *Nyāyakandalī* and *Kiraṇāvalī* (Relative Priority among these Works) 242

(liii) Psychology and Religion and Spirituality 242-43

(liv) The Conception of *Svataḥprāmāṇya* in the Mīmāṁsā *Ślokavārttika* 243

16. **SECTION XIII—POSITIVE SCIENCES** 244-52

(i) Ślīpada (Elephantiasis) and a Remedy found in a Pālī Commentary 244

(ii) The Economic Life of the Doms of Barbaria (A Village in North Balasore) 244-45

(iii) Weisse and Schwarze Magie bei den Bhils von Zentral-Indien (White and Black Magic Among the Bhils of Central India) 245

(iv) Indian Medicine in Arabian Treatises: *Firdausu' L Hikmat* of Ali B. Rabban-Al-Tabari 245-46

(v) Bhāratīya Jyotiśśāstra kā Gaṇita-vijñāna (The Mathematics of Indian Astrology) 246

(vi) A List of Medical Manuscripts in the Sanskrit Academy 246-47

(vii) The Satī Sacrifice and its Lithographic Vestige at Nāgārjunakoṇḍa, Andhra Pradesh 247

(viii) A Note on an unnoticed Sanskrit Manuscript called *Āyuravedābdhisāra* 247

(ix) Āyurveda: Its Origin and History 248

(x) Astronomy and Mathematics in Kerala (An Account of the Literature) 248-50

(xi) *Ghurrat-uz- Zijat* or *Karana-Tilaka* A Unique and Unknown Book of Al-Beruni 250

(xii) Survey and Cartography in Ancient India 250-52

17. **SECTION XIV—SOCIAL AND ECONOMIC INSTITUTIONS**

(i) The Discussion of Marriage by Gadādhara 253

(ii) La Mort Volontaire par le Feu (Voluntary Death by Fire) 253-54

(*iii*) Quasi-Manorial Rights in Ancient India 254-55
(*iv*) The Privileged 'Taskaras' of Ancient India 255
(*v*) Nāma in Nāmakaraṇa: Structures of Personal Names ruled in the Gṛhyasūtras 256
(*vi*) Brahma-Kṣatriya and Brahma-Vaiśya 256-57
18. **SECTION XV—VEDIC STUDIES** 258-76
(*i*) The Four-Horned Bull (An Exposition of *Ṛgveda* IV. 58 1-11). 258
(*ii*) Nāsadīya Sūkta 258-59
(*iii*) Symbolism of the two Boilers 259
(*iv*) Vedic Symbolism 260
(*v*) The Contribution of the Saints of the Bhṛgu Family to Vedic Literature and Culture 260-61
(*vi*) The Social Significance of the Ātharvaṇic Hymns .. 261
(*vii*) Ṛgveda 10.34 as an Act of Truth 261-62
(*viii*) Ṛgvede Devī-Pūjā (Devī-Worship in the Ṛgveda .. 262
(*ix*) Metempsychosis in the Saṁhitā and Brāhmaṇas of the *Ṛgveda* 262-63
(*x*) Vājasaneyi *Prātiśākhya* 263
(*xi*) Ṛgvedic Sarasvatī 263-64
(*xii*) The Cult of Soma 264
(*xiii*) *Ṛgveda* and Archaeology 264-65
(*xiv*) The Triple Structure of Creation in the *Ṛgveda* .. 265-66
(*xv*) Interpretation of *Chāndogya Upaniṣadic* III. 1.2 .. 266
(*xvi*) Upaniṣadic Etymologies 266
(*xvii*) On the Veda and the Upaniṣadas 267
(*xviii*) Vedic Sacrifice 267
(*xix*) Readings in the Bṛhadāraṇyka Upanisad (V) The Seven Foods -(VI)- The Triple Manifestation 267-68
(*xx*) The Antiquity of the *Gṛhyasūtras* 268
(*xxi*) Vāmadeva's Contribution to Vedic Mysticism .. 268-69
(*xxii*) Influence of the Brāhmaṇas on the Gṛhyasūtras .. 269-70
(*xxiii*) A Note on the Vedic Word '*Asmerāḥ*' 270
(*xxiv*) Mountains of Vedic India 270-71
(*xxv*) The Uniqueness of Vedic Reading 271-72
(*xxvi*) Agasktya und Lopāmudrā(Agastya and Lopāmudrā) .. 272-73
(*xxvii*) *Ṛgveda* men Yamarāja (Yamarāja in the Ṛgveda) .. 273-74

(*xxviii*) *Mṛgatṛṣṇikā* : Its Vedic Origin 274

(*xxix*) Suméka, Root Mi 274-75

(*xxx*) Vedic Textuo—Linguistic Studies 275-76

19 TITLES OF DOCTORAL THESES 277-96

20 RESEARCH INSTITUTIONS IN INDIA & ABROAD 297-301

(*i*) Aurangabad, Marathawada University :— 297

(*ii*) Bangalore, The Indian Institute of World Culture :— .. 297

(*iii*) Bhagalpur, G. D. College, Begusarai :— 297

(*iv*) Calcutta, (*a*) The Asiatic Society :— .. 297-98

(*b*) Department of Pāli and Tibetan Studies :—

(*v*) Delhi, International Academy of Indian Culture :— .. 298-99

(*vi*) Hamburg (West Germany), The Seminar Für Kultur und Geschichte Indiens of the Hamburg University :— .. 299

(*vii*) Hoshiarpur, Vishveshvaranand Vedic Research Institute, 299-300

(*viii*) Lucknow, Akhila Bhāratīya Sanskrit Pariṣad :— .. 300

(*ix*) Madras, (a) Adyar Library and Research Centre, .. 390

(b) Āndhra Sāhitya Pariṣad,

(c) Kuppu Swami Sastri Research Institute,

(d) The Sanskrit Education Society, South India,

(*x*) Mysore, Karnatak University :— 300-301

(*xi*) Patna, Nava Nālandā Mahāvihāra, 301

(*xii*) Tirupati, Kendrīya Sanskrit Vidyāpeetha, 301

(*xiii*) Trivandrum, Manuscripts Library, Kerala University 301

(*xiv*) Torino, Instituto Di Indologia, Universita Degli Di :— 301

21. MESSAGES, OPINIONS AND SUGGESTIONS 302-7

22. OUR CORRESPONDENTS 308-9

Journals Selected for Abridgment

Note :—

***These Journals did not contain any article on Indology.**

****No issue of these journals bearing the date 1963 was available.**

S. No.	*Abbreviation*	*Name of Journal and Place of Publication*	*Language*
1·	AA	Artibus Asiae, Ascona (Switzerland)	English
2·	*AAn.	American Anthropologist, Washington	English
3·	*AArc.	Acta Archaeologica, Budapest	English
4·	AAs.	Acta Asiatica, Tokyo	Bi-lingual
5·	ABORI	Annals of the Bhandarkar Oriental Research Institute, Poona	English
6·	Ad.	Adab, Kabul (Afghanistan)	Bi-lingual
7·	Adv.	Advent, Pondicherry	English
8·	*AE	Annee Epigraphia, Paris (France)	French
9·	*Afg.	Afghanistan, Kabul (Afghanistan)	English
10·	AI	Ancient India, New Delhi	English
11·	*AIS	Assam Information, Shillong	English
12·	*AJ	Antiquaries Journal, London	English
13·	AL	Art and Letters, London	English
14·	Ami.	Amity, Bombay	English
15·	*AM	Asia Major, London	English
16·	*An.	Anthropologist, Delhi	English
17·	Ane	Anekant, Delhi	Hindi
18·	*Ant.	Antiquity, Cambridge	English
19·	*AO	Archiv Orientalni, Prague,	Bi-lingual
20·	*AOB	Acta Orientalia, Budapest	Multi -lingual
21·	*AOC	Acta Orientalia, Copenhagen	Bi-lingual
22·	*AORM	Annals of Oriental Research, Madras	Multi- lingual
23·	AP	Aryan Path, Bombay	English
24·	*APh.	Acta Philologica Scandinavia, Copenhagen	Bi-lingual
25·	*AQ	Art Quarterly, Michigan (U.S.A.)	English
26·	*AQG	Assam Quarterly, Gauhati	English

27.	Ar. A	Art Asiatique, Paris	Bi-lingual
28.	Arc.	Archaeology, New York	English
29.	Arc. J	Archaeological Journal, London	English
30.	*Arc. R	Archaeological Reports, London	English
31.	*Aryana	Aryana, Kabul (Afghanistan)	Persian
32.	*ARB	Asiatic Research Bulletin, Seoul, (S. Korea)	English
33.	*As. R	Asian Review, London	English
34.	*As. B	Asian Studies, Bombay	English
35.	ASEA	Asiatische Studien Etudes Asiatiques, Bern (Switzerland)	Bi-lingual
36.	*ASP	Asian Studies, Quezon City (Philippines)	English
37.	AUJR	Agra University Journal of Research, Agra	English
38.	**BASI	Bulletin of the Anthropological Survey of India, Calcutta	English
39.	*BASOR	Bulletin of the American School of Oriental Research, Baltimore (U.S.A.)	English
40.	*BASPR	Bulletin of the American School of Pre-historic Research, Harward	English
41.	*BBPG	Bulletin of the Baroda Museum and Picture Gallery, Baroda	English
42.	**BCGV	Bulletin of the Chunilal Gandhi Vidyabhavan, Surat	Bi-lingual
43.	BDCRI	Bulletin of the Deccan College Research Institute, Poona	English
44.	BDHM	Bulletin of the Department of History of Medicine, Hyderabad	English
45.	*Ber.	Berytus, Copenhagen	English
46.	BEFEO	Bulletin de L' École Francaise D' Extreme-Orient, Paris	French
47.	Bha.	Bharati, Varanasi	English
48.	Bh.V	Bharat Varsha, Calcutta	Bengali
49.	BI(E)S	Bulletin of the Institute of Post-Graduate (Evening) Studies, Delhi	Multi-lingual
50.	*BIHR	Bulletin of the Institute of Historical Research, London	English
51.	BITC	Bulletin of the Institute of Traditional Culture, Madras	English
52.	*BM	Burlington Magazine, London	English

53.	BMQ	British Museum Quarterly, London	English
54.	BO	Bibliotheca Orientalis, Leiden	Bi-lingual
55.	*BOML	Bulletin of the Government Oriental Manuscripts Library, Madras	Bi-lingual
56.	*BP	Bibliographic De la Philosophic, Paris	Multi- lingual
57.	BPSC	Bulletin of the Philological Society of Calcutta, Calcutta	English
58.	**BPWM	Bulletin of the Prince of Wales Museum of Western India, Bombay	English
59.	Br. V	Brahma Vidya, Adyar (Madras)	English
60.	*BRA	Bulletin Van het Rijksmuseum, Amsterdam (Netherlands)	Dutch
61.	BRMIC	Bulletin of the Rama Krishna Mission Institute of Culture, Calcutta	English
62.	BS	Bharatiya Sahitya, Agra	Hindi
63.	BSEI	Bulletin De la Société des Études Indochinoises, Saigon	French
64.	*BSL	Bulletin De la Société de linguistique De Paris, Paris	French
65.	BSOAS	Bulletin of the School of Oriental and African Studies, London	English
66.	BTLV	Bijdragen Tot Detaal-, Land-En Volkenkunde, The Hague	Dutch
67.	Bu.	Buddhist, Colombo (Ceylon)	English
68.	BV	Bharatiya Vidya; Bombay	English
69.	CAJ	Central Asiatic Journal, The Hague (Netherlands)	English
70.	*CAR	Central Asian Review, London	English
71.	CF	Cultural Forum, New Delhi	English
72.	*CQ	China Quarterly, London	English
73.	CR	Calcutta Review, Calcutta	English
74.	*CRB	Commentaar Van hugo de Groot op de lex Romana Burgundionum, Amsterdam (Netherlands)	Dutch
75.	*CSSH	Comparative Studies in Society and History, The Hague	English
76.	CT	Ceylon Today, Colombo	English
77.	DI	Darshana International, Moradabad	English
78.	DT	Darshnik Traimasik, Faridkot	English

79.	*DUS	Dacca University Studies, Dacca	English
80.	EA	Eastern Anthropologist, Lucknow	English
81.	*EACS	East Asian Cultural Studies, Tokyo	English
82.	EI	Epigraphia Indica, Delhi	English
83.	*EO	Ethical Outlook, California	English
84.	*EPh.	Etudes Philosophiques, Paris	French
85.	*Et.	Ethics, Chicago	English
86.	*Eth.	Ethnos, Stockholm (Sweden)	English
87.	*ETC	E.T.C., California (U.S.A.)	English
88.	EV	Epigraphika Vostoka, Moscow	Russian
89.	EW	East and West, Rome (Italy)	English
90.	*Exp.	Expedition, Philadelphia (U.S.A.)	English
91.	*FA	France-Asie-Asia, Tokyo	Bi-lingual
92.	FL	Folklore, Calcutta	English
93.	*GA	Gazette Des Beaux-Arts, Paris	Bi-lingual
94.	*GCFT	Giornale Critico della Filosofia Italiana (Italy)	Italian
95.	*GK	Gengo Kenkyu, Tokyo	Bi-lingual
96.	*Hib.	Hibbert, London	English
97.	*HJAS	Harward Journal of Asiatic Studies, Harward	English
98.	HR	History of Religion, Chicago (U.S.A.)	English
99.	*HTR	Harvard Theological Review, Massachusetts (U.S.A.)	English
100.	*Hum.	Humanist, Ohio (U.S.A.)	English
101.	IAC	Indo-Asian Culture, New Delhi	English
102.	**IAnt.	Indian Antiquary, Bombay	English
103.	**IArc.	Indian Archives, New Delhi	English
104.	*IAs.	Indo-Asia, Stettgart (West Germany)	English
105.	IC	Islamic Culture, Hyderabad	English
106.	*IHQ	Indian Historical Quarterly, Calcutta	English
107.	*II	Indo-Iranica, Calcutta	Bi-lingual
108.	*IIJ	Indo Iranian Journal, The Hague	Bi-lingual
109.	*IJP	Indian Journal of Parapsychology, Jaipur	English
110.	*IL	Indian Literature, New Delhi	English
111.	**IMR	Indian Museum Review, Delhi	English

112·	**Ind.	Indica, Bombay	English
113·	*Inq.	Inquiry, Oslo (Norway)	English
114·	**INC	Indian Numismatic Chronicle, Patna	English
115·	IPC	Indian Philosophy and Culture, Vrindaban	English
116·	*IQ	India Quarterly, Delhi	English
117·	*Iraq	Iraq, London	English
118·	IR	The Islamic Review, England	English
119·	IS	Indian Studies : Past and Present, Calcutta	English
120·	JA	Journal Asiatique, Paris (France)	French
121·	JAHRS	Journal of the Andhra Historical Research Society, Rajamundry	English
122·	JAOS	Journal of the American Oriental Society, New Haven (U. S. A.)	English
123·	*JAP	Journal of Analytical Psychology, London	English
124·	JARS	Journal of the Assam Research Society, Gauhati	English
125·	JAS	Journal of Asian Studies, Michigan (U.S.A.)	English
126·	**JASB	Journal of the Asiatic Society, Bombay	English
127·	JASC	Journal of the Asiatic Society, Calcutta	English
128·	*JASK	Journal of the Asiatic Studies, Seoul (S. Korea)	Bi-lingual
129·	JASP	Journal of the Asiatic Society of Pakistan, Dacca (Pakistan)	English
130·	**JAU	Journal of Annamalai University, Annamalainagar	Bi-lingual
131·	**JBHS	Journal of the Bombay Historical Society, Bombay	English
132·	*JBRS	Journal of the Burma Research Society, Rangoon (Burma)	Bi-lingual
133·	*JCRAS	Journal of the Ceylon Branch of Royal Asiatic Society, Colombo	English
134·	JESHO	Journal of the Economic and Social History of the Orient, Leiden	English
135·	**JGJRI	Journal of Ganganath Jha Research Institute, Allahabad	English
136·	JGRS	Journal of the Gujarat Research Society, Bombay	Bi-lingual

137.	*JHR	Journal of Historical Research, Ranchi	English
138.	JHS	Journal of Hellenic Studies, London	English
139.	JIBS	Journal of Indian and Buddhist Studies, Tokyo (Japan)	Bi-lingual
140.	JIH	Journal of Indian History, Trivandrum	English
141.	**JIMAI	Journal of Indian Museum Association of India, Bombay	English
142.	JKer.U	Journal of the Kerala University Oriental MSS. Library, Trivandrum	Bi-lingual
143.	**JKRCOI	Journal of the K.R. Cama Oriental Institute, Bombay	English
144.	JKU	Journal of the Karnatak University, Mysore	English
145.	JMA	Journal of the Music Academy, Madras	English
146.	**JMPIP	Journal of the Madhya Pradesh Itihasa Parishad, Bhopal	English
147.	JMSB	Journal of the Maharaja Sayaji Rao University of Baroda, Baroda	English
148.	*JNES	Journal of Near Eastern Studies, Illinios (U.S.A.)	English
149.	JNSI	Journal of the Numismatic Society of India, Varanasi	English
150.	JOIB	Journal of the Oriental Institute, Baroda	English
151.	JORM	Journal of Oriental Research, Madras	English
152.	*JP	Journal of Philosophy, New York	English
153.	*JPHS	Journal of the Pakistan Historical Society, Karachi (Pakistan)	English
154.	*JPR	Journal of Philosophical Review, New York (U.S.A.)	English
155.	*JPS	Journal of the Polynesian Society, Wellington (New Zealand)	English
156.	JR	Journal of Religion, Chicago	English
157.	JRAI	Journal of the Royal Anthropological Institute of Great Britain and Ireland, London.	English
158.	JRAS	Journal of the Royal Asiatic Society of Great Britain and Ireland, London	English

159·	*JRCAS	Journal of Royal Central Asian Society, London	English
160·	*JSEAH	Journal of the South-East Asian History, Singapore	English
161·	*JSS	Journal of the Siam Society, Bankok (Thailand)	English
162·	*JTSL	Journal of the Tanjore Sarasvati Mahal Library, Madras	English
163·	**JUB	Journal of the University of Bombay, Bombay	English
164·	**JUG	Journal of the University of Gauhati, Gauhati	English
165·	JUP	Journal of the University of Poona, Poona	English
166·	**JUPHS	Journal of the U.P. Historical Society, Lucknow	English
167·	*JWH	Journal of the World History, Paris (France)	French
168·	JYI	Journal of the Yoga Institute, Bombay	English
169·	**KHR	Karnatak Historical Review, Karnatak	English
170·	**KN	Kala Nidhi, Varanasi	Hindi
171·	*KNASG	Koninklijk Neederlandsch Aadrijkskundig Genootschap, Amsterdam (Netherlands)	Bi-lingual
172·	*KS	Kant Studien, Koln (Germany)	English
173·	KSDPI	Kratkie Soobshchemya o Dokladakhi Polevikh Issledovaniykh Instituta Arkheologii, Moscow	Russian
174·	KSP	Kannada Sahitya Parishat Patrika, Banglore	Kannada
175·	*LD	Light of Dhamma, Rangoon	English
176·	**LK	Lalit Kala, New Delhi	English
177·	*Man	Man, London	English
178·	Marg	Marg, Bombay	English
179·	MBh.	Maru Bharati, Pilani	Hindi
180·	MBo.	Mahabodhi, Calcutta	English
181·	Med.	Medha, Raipur	Hindi
182·	*MFEA	Museum of Far Eastern Antiquities, Sotckholm (Sweden)	English
183·	*Mind	Mind, Oxford (England)	English
184·	MI	Man in India, Ranchi	English

185.	*MIOC	Memoirs of the Institute for Oriental Culture, Tokyo (Japan)	English
186.	*MIP	Mother India, Pondicherry	English
187.	*MMCP	Magadh Mahila College Patrika (Patna University), Patna	Bi-lingual
188.	MR	Modern Review, Calcutta	English
189.	*MS	Modern Schoolman, Missouri (U.S.A.)	English
190.	MSP	Marathi Samsodhan Patrika, Bombay	Bi-lingual
191.	*Mu.	Museon, Belgique (Belgium)	Multi- lingual
192.	*Mus.	Museum, London	English
193.	*Mus. J	Museum Journal, London	English
194.	MUJ	Marathwada University Journal, Aurangabad	Bi-lingual
195.	*MUI	Mujalla-I-Ulam-I Islamiya Aligarh,	Persian
196.	*MW	Muslim World. Hardford, (U.S.A.)	English
197.	*Nat.	Natya, New Delhi	English
198.	NAA	Narodi Azii Afriki, Moscow	Russian
199.	NPP	Nagari Pracharini Patrika, Varanasi	Hindi
200.	*NV	NVmen, Leiden (Netherlands)	Bi-lingual
201.	OA	Oriental Art, London	English
202.	*OC	Oriental Culture, Tokyo (Japan)	Japanese
203.	**OH	Our Heritage, Calcutta	English
204.	OHRJ	Orissa Historical Research Journal, Bhubaneswar	English
205.	OLZ	Orientalische Literature Zeitung: Journal of Oriental Literature, German Leipzig (Germany)	
206.	*Or.	Orientalia (New Series), Rome	Multi-lingual
207.	Orb.	Orbis, Louvain (Belgium)	Multi-lingual
208.	Ori.	Oriens, Leiden (Netherlands)	Bi-lingual
209.	*OS	Orientalia Suecana, Uppsala (Sweden)	Multi-lingual
210.	OT	Oriental Thought, Poona	English
211.	OW	Orient /West, Tokyo (Japan)	English
212.	PB	Prabuddha Bharata, Calcutta	English
213.	*Per.	Personalist, Los Angeles (U.S.A.)	English
214.	PEW	Philosophy : East & West, Hawaii	English
215.	*Ph.	Philosophy (Journal of the Royal Institute of Philosophy), London	English
216.	*Phr.	Phronesis, Assen (Netherlands)	English

217·	*PIM	Prace I Materialy, Lodzi (Poland)	Polish
218·	**PO	Poona Orientalist, Poona	English
219·	PP	Parishad Patrika, Patna	Hindi
220·	*PPO	Past and Present, Oxford	English
221·	PQ	Pakistan Quarterly, Karachi	English
222·	Pra.	Prajna, Banaras	Bi-lingual
223·	*PR	Philosophical Review, New York	English
224·	*PRef.	Philosophia Reformata, Kampen, (Netherlands)	Multi-lingual
225·	Pur.	Purāṇa, Varanasi	Bi-lingual
226·	PUJ	Patna University Journal, Patna	English
227·	QJMS	Quarterly Journal of Mythic Society, Bangalore	English
228·	QRHS	Quarterly Review of Historical Studies, Calcutta	English
229·	*Que.	Quest, Bombay	English
230·	*RAA	Revue D' Assyriologie et D' archeologie, Oriental Paris (France)	French
231·	*RArc.	Reveue Archaeologique, Paris	French
232·	*RD	Religious Digest, Talangana, Ceylon	English
233·	*RDDO	Re' pertoire D' art et D'archeologie Paris (France)	French
234·	*RCAJ	Royal Central Asian Journal, London	English
235·	*RFL	Revue de la faculty des letters, Tobriz (Iran)	Persian
236·	*RDO	Rivista Degli Studi Orientali, Rome, (Italy)	Bi-lingual
237·	*RHR	Revue d l' Histoire des Religions, Paris (France)	French
238·	*RIB	Research Information Bulletin, Delhi	English
239·	*RJPS	Research Journal of Philosophy and Social Sciences, Meerut	English
240·	*RK	Rehnema-ye Ketab, Tehran (Iran)	Persian
241·	RL	Roop Lekha, New Delhi	English
242·	*RM	Review of Metaphysics, New Havan	English
243·	Sam.	Samskriti, New Delhi	Hindi
244·	**Sams.	Samsodhak, Dhulia (India)	Marathi
245·	*SA	Sovietskaya Archaeologiya, Moscow	Russian
246·	SAA	Soviet Anthropology and Archaeology, New York	English
247·	SE	Sovietskaya Ethnografia, Moscow	Russian
248·	**SIJ	Sino-Indian Journal, Calcutta	English
249·	*SK	Self Knowledge, London	English
250·	*SMJ	Sarawak Museum Journal, Sarawak	English
251·	Sod. Pat.	Sodha Patrika, Udaipur	Hindi

252·	SP	Sahitya Patrika, Dacca (Pakistan)	Bengali
253·	SPP	Śārada Pīṭha Pradīpa, Dwarka,	English
254·	*S Pr.	Sanskrit Pratibha, New Delhi	Sanskrit
255·	SS	Sanskrit Sushama, Varanasi	Sanskrit
256·	**SSoc.	Soviet Sociology, New York	English
257·	*SSP	Sanskrit Sahitya Parishat, Calcutta	Sanskrit
258·	*Suk.	Sukhen, Tehran (Iran)	Persian
259·	*Syn.	Synthese, Dordrecht (Holland)	English
260·	*Syr.	Syria, Paris (France)	French
261·	*SWJA	South Western Journal of Anthropology, New Mexico	English
262·	TC	Tamil Culture, Madras	English
263·	TH	Thaquāfatul—Hind (Indian Culture), New Delhi	Arabic
264·	Theo.	Theosophist, Madras	English
265·	*Theor.	Theoria, Lund (Denmark)	English
266·	*Thom.	Thomist, Washington	English
267·	Trip.	Tripathaga, Lucknow	Hindi
268·	UA	United Asia, Bombay	English
269·	UB	Uttara Bharati, Agra	English
270·	Va.	Varada, Bisau, Rajasthan	Hindi
271·	**VA	Visvabharati Annals, Calcutta	English
272·	VBQ	Visvabharati Quarterly, Calcutta	English
273·	Vid.	Vidya, Ahmedabad	Bi-lingual
274·	**Vik.J	Vikram Journal, Ujjain	Bi-lingual
275·	VIJ	Vishveshvaranand Indological Journal, Hoshiarpur	English
276·	*VJ	Visva Jyoti, Hoshiarpur	Hindi
277·	VK	Vedanta Kesari, Madras	English
278·	*VVRB	Vallabh Vidyanagar Research Bulletin, Bombay	Bi-lingual
279·	*VW	Vedanta and the West, Hollywood (U.S.A.)	English
280·	WB	World Buddhism, Colombo (Ceylon)	English
281·	WZKSO	Wiener Zeitschrift für die kunde Sud-Und Ostasiens und Archiv fur Indische Philosophie, West Germany	German
282·	**YBRASC	Year Book of the Royal Asiatic Society Bengal, Calcutta	English
283·	ZDMG	Zeitschrift der Deutschen Morgenländischen Gesellschaft, Wiesbaden (Germany)	German German
284·	*ZE	Zeitschrift für Ethnologie, Braunschweig (Germany)	German
285·	*ZSAK	Zeitschrif für Schweizersiche Archäolgoie und Kunstgeschichte Basel (Switzerland)	German

EDITORIAL

The First Number

The editors are glad to offer the second issue of the *Digest of Indological Studies* to the scholars and students interested in this branch of learning. The need for bringing out such a publication was keenly felt by all sections of the Indological world, and resolutions to that effect were passed in several conferences and gatherings of Orientalists, as pointed out in the editorial note in the first issue of the Digest. When, therefore, the first number of the Digest appeared on the eve of the XXVI International Congress of Orientalists, Indian as well as foreign scholars expressed their admiration and appreciation for the venture. The Presidents of all the five Sections of Indology made commendatory references to the Digest (*vide* Messages, Opinions and Suggestions). This inspired the editors to work with renewed zeal and vigour to make the present issue even more useful and comprehensive.

In order to synchronise the first issue of the Digest with the International Congress of Orientalists, the editors and their colleagues had to work hard and contend with tremendous odds. Since the venture was new, a great deal of thought had to be devoted to the devising of the plan and framework of the Digest. Besides, a skeleton staff had to be recruited and trained for this work. Considering the novelty of the scheme, it was but natural that the training of the staff should take considerable time. Nevertheless, with all limitations and shortcomings, the machinery for the publication of the Digest was created and made to work with the result that the first issue appeared punctually as planned.

Comprehensive List of Journals

As pointed out in the editorial note in the first issue, the materials, published in Indological journals, bearing a date between 1st January and 31st August, 1963, were utilized and abstracted for purposes of that issue. The editors had to fix some starting point for the Digest, and it was decided to be the beginning of 1963. For this purpose, they ransacked all the libraries in Delhi and elsewhere and went through all the Indological journals which could be available to them. Obviously, the number of journals on antiquarian subjects was quite large, but all of them did not contain matter pertaining to Indological studies. Some well-known and important journals did not appear at all during the period mentioned above, and obviously they could find no place in the first issue of the Digest. Unfortunately, some of the Indological journals appear very late. The editors decided to go by the date published on the journal, and not by the timing of its actual publication. Some journals, although published later than their due time, also give the date of publication. Such journals bearing the date of publication within the prescribed limit have also been utilised. This was the only practical scheme. Thus the number of journals, bearing dates within the aforesaid period and containing materials pertaining to Indological subjects, was confined to 47 only. Accordingly, the list of journals, which was appended to the first issue, gave the names and numbers of those 47 journals only. It did not occur to the editors that all the journals, which they had selected or consulted for abridgment, should be included in the list, irrespective of the fact whether or not they contained Indological matter or published any issue bearing the date within the prescribed period.

This created the impression in the minds of some scholars that the editors had not been comprehensive in their approach and that their field of enquiry was limited to 47 journals only. Professor Alsdorf of Germany and Professor Nilakanta Sastri of India, in particular, drew the attention of the editors to this fact. But the editors had already clarified the position in paras 5 and 6 of the note published in the first issue. It is not necessary to recapitulate the same here. Suffice it to say that this impression has resulted mostly from the list of journals given in that issue, which, as said above, did not include all those journals which the editors had selected for the purpose. To avoid that sort of impression, the list of journals in the present number is made to include all those journals which the editors have consulted and selected for abridgment, irrespective of the fact whether they published any issue, bearing the date within the prescribed period, or contained any article having a bearing on Indology. In this list, the journals which do not contain Indological matter are indicated by a mark, and also those which did not bring out any issue bearing the date within the fixed limit. Thus, it would be clear that in the first issue as well as in the present one, the editors have done their level best to be as comprehensive as possible in the matter of utilizing Indological journals. Yet it would be presumptuous to claim that they have completely exhausted the catalogues of all journals on Indological subjects. Some journals, though bearing the date of 1963, appeared or reached the editors after the delivery of the manuscript to the press. Hence, naturally, they could not be utilized in the present issue. But the material appearing in them will be utilized in subsequent issues.

Material Covered in an Issue

The Digest being a half-yearly publication, it has been planned that the material published in journals which appear up to the time thep reparation of a particular number of the Digest is taken up, should be included in that issue. For instance, an issue of the Digest bears the date June 1964. Its preparation will start from January, 1964, and therefore, the issue of June 1964 will contain the material appearing during the period from July to December 1963. According to this plan, the first number of the Digest (December 1963) should have included material from January 1963 to June 1963, but, as the plan was still in the making, the material up to August 1963 was included therein. In the present issue which is dated June 1964, the material up to December 1963 is included. But, as the material was too bulky to be included wholly in this number, some material of 1963 will appear in the next number dated December 1964 which will cover, besides the remaining material of 1963, all materials up to June 1964.

Numbering of Volumes

The first issue of the Digest, which synchronised with the XXVI International Congress of Orientalists, was dated December 1963. As there appeared only one number in that year, the first volume will consist only of one number. Henceforth, there shall regularly be two issues published every year (in June and December). Consequently, the present number is designated as Vol. II Pt. 1.

Problem of Foreign Languages

The Digest, by its very nature, has to deal with materials published in various languages of the world. It is, therefore, necessary that there should be arrangements for abridging the articles from many foreign languages into English. The abridgers have not only to be proficient in the languages from which and into which they are required to abridge articles, but also to be conversant with the various branches of Indology. It may not be difficult to find out such abridgers for such languages, as German and French, but for languages like Japanese, it is a great problem to search out suitable persons. Considerable work is being done in the Japanese language by Japanese scholars in various fields of Indology, particularly, in philosophy and religion. It is absolutely necessary that a complete stock be taken of their contributions and publications. The editors, however, faced serious problems in finding competent abridgers of Japanese articles. They tapped all the resources that could be available not only at Delhi, but also in the whole country, and even wrote repeatedly to scholars in Japan as well as the editors of magazines in the Japanese language. Several agencies in Delhi undertook to do this work. For instance, the Foreign Translation Bureau showed readiness to accept this work, but after making the editors wait for a considerable time, they returned the material undone expressing their inability to do it. Likewise, the authorities of the School of Foreign Languages, Ministry of Defence, New Delhi turned a cold shoulder to the editors' request. The authorities of the Indian School of International Studies were also unable to cope with the work, although they helped the editors as far as they could. The editors are indeed grateful to them. The members of the staff of the

Japanese Embassy, for one reason or the other, were not in a position to help us in the matter. Other scholars of Japanese, available in the country, were also not equal to the task. The result, obviously, was that, in spite of their strenuous efforts, the editors could get only one article abridged from the Japanese language for inclusion in the present issue. The editors are soliciting the co-operation of a number of scholars conversant with that language, and hope that they would be able to get a good number of abstracts of the articles in Japanese for the next issue.

What has been stated above in regard to the Japanese language applies more or less to other foreign languages like, Chinese, Indonesian, Italian, Persian, Arabic, Turkish, Greek, Russian, etc. Recently it came to the editors' notice that some articles on Indology appear in Korean magazines also. They will have to tackle the problem of Korean language as well as some other less familiar foreign languages. However, they fervently hope that with the passage of time, all such difficulties will be overcome, and a machinery would be set up to run the Digest in a comprehensive and satisfactory manner.

Number of Abstracts in the Present Issue

The number of journals selected for the present issue is 285 and the articles abstracted therein are 398 as against 215 in the first issue. The number of languages, from which they have been abstracted, is 12. It will thus be realized that the present issue marks a distinct improvement upon the previous number.

Selection of Articles

While editing the matter for the second issue, the editors felt that all the articles published in the journals claiming to be of research nature are not characterised by any originality in regard to the discovery or interpretation of facts. Some of them are either mere repetitions of the works of others or mere compilations of data without proper connecting links. There are also some papers which are either unconvincing in argumentation or jejune in judgment. Up to the present issue of the Digest, the editors have more or less abstracted all the articles published in Indological journals, but, in future, they reserve the right of by-passing such articles as are, in their opinion, below the mark. Opinion in this matter may naturally differ. The editors crave the indulgence of scholars whose articles have not been abstracted in the Digest. It is hoped that the dropping of such articles will not be interpreted as the want of comprehensiveness.

Subscription to be Revised

The preparation of the present issue has revealed that the volume of the two issues of the Digest, published in a year, is bound to increase beyond the limit that was envisaged in the beginning. For instance,as already stated, all articles of 1963, which were abstracted for the present issue, could not be utilized in the present issue without increasing its size. Hence some abstracts of articles have been reserved for inclusion in the next issue. Although it is proposed to drop the articles that are below the standard, yet it is certain that the size of the future issues will increase. Even at present the subscription of the Digest has been fixed at its cost price. But in future the cost of production will increase and it may be necessary to revise the price about which a decision might be taken in course of time by the University. Considering the cost of printing and the payments to be made for abstracting articles, especially from foreign languages, the readers will appreciate the financial burden on the publishers and will not mind the revision of the subscription.

Information regarding Doctoral Theses and Research Institutions

As in the first issue, there is a section devoted to information regarding Doctoral theses and research institutions. While compiling this section, it was planned that there should be no repetition or over-lapping in regard to material published in the first issue. In the case of Research Institutes, usually their publications for the last ten years are noticed. But sometimes the notes supplied by them did not contain the exact dates of their publications and occasionally some old publications are of outstanding importance. In such cases, all of them have been briefly noticed.

Usage of the term 'Indology'

There remains some vagueness regarding the usage of the term 'Indology'. The literal meaning of the term as 'knowledge about India' is restricted by usage to imply only knowledge about ancient India, although in some countries like the U.S.S.R., this term is used in its literal sense and includes knowledge about mediaeval and modern India also. But the editors have used it in its restricted sense as relating to ancient India. Accordingly, this term is taken to include the study of ancient Indian Archaeology, Arts and Crafts, Epics and Purāṇas, Epigraphy and Numismatics, Geography, History, India and the World, Law, Polity and Administration, Linguistics and Grammar, Literature and Rhetorics, Philosophy and Religion, Positive Sciences, Social and Economic Institutions and Vedic Studies. Broadly speaking, the chronological terminus of these studies is the establishment of the Turkish Sultanate at Delhi. However, the study of Epics and Purāṇas, Linguistics and Grammar, Literature and Rhetorics and Philosophy and Religion is bound to be conterminous with the whole course of the development of Sanskrit language and literature and the cultural traditions enshrined therein. The editors feel that it is not desirable to close the study of these subjects with a particular date as the dividing line between what are usually called the ancient and mediaeval periods of Indian history. Hence even publications relating to later aspects of these subjects are being noticed in the Digest.

It is possible that in a few stray instances, there are certain deviations from this particular scheme of things, but, by and large, the endeavour is to adhere to it.

Difficulties Regarding Research Information

The editors are experiencing great difficulties in procuring information regarding research, publications and allied activities of the universities and Indological Research Centres in India and abroad. In most cases, the supply of the required information is not quick, regular and comprehensive. Sometimes repeated requests and queries from the Digest Department do not elicit any reply. The editors, therefore, make a fervent appeal to all the Universities and Indological Institutions to keep on sending the necessary information regularly to make the section of 'Research Institutions in India and abroad' more comprehensive.

The editors reiterate their conviction, which is shared by a majority of scholars, that an undertaking of the nature of the *Digest of Indological Studies*, necessitates the co-operation and collaboration of a large number of agencies and sources. It is their firm belief and hope that every scholar devoted to Indological studies would deem it his or her duty to provide requisite information to them in order to enable them to keep abreast of the latest developments in the vast field of Indological studies. It is only on the basis of such co-operation that they have ventured to undertake this ambitious project. It is hoped that the process of the improvement of the Digest will go on from issue to issue and year to year.

EDITORS

NOTICE TO SUBSCRIBERS

As most of the subscribers have paid Rs. 30/- (or equivalent) for two issues of the Digest, their subscription will cover the price of the present issue (Vol. II Pt. 1) also. In future, the subscribers may pay either only for Vol. II Pt. 2 or along with it, also for Vol. III Pts. 1 and 2.

PUBLICATION MANAGER

I. ARCHÆOLOGY

Abu Imam

SIR ALEXANDER CUNNINGHAM (1814-1893) : THE FIRST PHASE OF INDIAN ARCHAEOLOGY

Cunningham's career falls into two parts—the first, his army life up to 1860, and the second, as the Director of the Archaeological Survey until 1885. Contact with Prinsep and Wilson aroused his interest in Indian archaeology. Ranjit Singh's French general Ventura got the mounds of the Panjab and N.W.F.P. dug; Captain Cautley discovered the remains of an ancient town near Behat; Masson, Honigberger, Gerard, Keramat Ali and Mohan Lal sent vast numismatic and epigraphic materials to Prinsep. Brāhmī and Kharoṣṭhī scripts were deciphered. Turnour identified *Piyadasi* of the inscriptions with Aśoka. In the same decade of the thirties of the 19th century, Buddhism was discovered by Hodgson, Turnour, Csoma, Rémusat, Burnouf and Lassen. In 1836, the travels of Fa-hien were translated by Rémusat, Klaproth and Landresse to be followed in 1857 and 1858 by the translation of the itinerary of Hsüan Tsang by Stanislas Julien. All this fired the imagination of Cunningham and made him interested in Buddhism. Thus was ushered in the period of Buddhism-centred archaeology.

Cunningham travelled on horseback, by bullock-cart, on elephants, camels and even on foot and had to contend with tremendous odds. His chief aim was to identify the cities and the buildings there as seen by Hsüan Tsang. His definition of archaeology almost savours of anthropology and sociology. His interest in pre-history was aroused by Lyell, Lubbock, Tylor and Morgan. He also struck at the idea of stratigraphy at Multan and Bodh Gaya. Though he did not dig whole sites and dug only trenches in parts of them, he sometimes took a synoptic view of urban developments as at Taxila.

As a numismatist, epigraphist and geographer, Cunningham made important contributions, but his field was confined to North India only. His work about South India was next to nil. In method, Burgess even excelled him.

—*JRAS* Pts. 3-4, 1963, pp. 194-207

Allehin, Bridget

THE INDIAN STONE AGE SEQUENCE

Burkitt and Commiade divided the pre-Neolithic cultures of India into four major groups, called Series I, II, III and IV and suggested that these corresponded in general terms to the Lower, Middle and Upper Palaeolithic and Mesolithic cultural groupings recognised in Europe.

In the light of the growing body of material, it is becoming more and more apparent that this four-fold classification of pre-Neolithic cultures does not provide a suitable framework. It assumes that two major groups occupied this position, as did the Mousterian and Upper Palaeolithic in Europe. But in spite of constant search over a long period, no blade and burin industry equivalent to those of Upper Palaeolithic Europe or Western Asia has come to light and the industries which occupied the stratigraphic position between the hand-axes and the microliths seem to form a single major group with a number of local and temporal variants.

The author, therefore, recognises the need for a three-fold grouping of pre-Neolithic cultures into hand-axe industries, flake industries and microlithic industries respectively and the terms most appropriate for these three groups are Early, Middle and Late Stone Age.

Early Stone Age industries of India and Pakistan have a distinct character of their own and from finds in river-gravels we can trace a general evolutionary trend towards smaller, finer and more varied forms and also towards the emergence of a flake-tool tradition, much as this is seen in Africa and Europe.

The Indian Middle Stone Age is characterised first and foremost by the manufacture of flake-tools, a tradition which may very well have developed locally out of the hand-axe and chopping tool industries of the Early Stone Age. In the flake industries, quartzite is seldom used and in the later Middle Stone Age industries, these tools are further reduced in size and they seem to trend more and more towards awls. Thus the change from one group of techniques to another was effected without a sudden break by the acquisition of new techniques and dropping old ones bit by bit, rather than by a sudden sweeping change. The Middle Stone Age complex as a whole appears to cover the greater part of the Indian Peninsula.

The industries which form the Late Stone Age complex of the Indian sub-continent range from extremely fine assemblages of blades and geometrical forms of central India to the curious blend of Middle and Late Stone Age techniques. Rock paintings and drawings, extremely fine stone industry and the vast factory sites point to the conclusion that Western

Central-India was Late Stone Age paradise inhabited by people who hunted, danced and made tools and weapons of great delicacy. In South India we find that quartz is once more the predominant raw material. Fine bifacial pressure flaked points, all made of quartz, are unique in India and in a number of regions, the Late Stone Age culture definitely precedes the earliest settlements.

—*JRAI* Vol. XCIII Pt. 2, 1963, pp. 210-34

Antonini, C. S.

PRELIMINARY NOTES ON THE EXCAVATION OF THE NECROPOLISES FOUND IN WESTERN PAKISTAN

In 1961-62 the Italian Archaeological Mission excavated the localities called Butkara II, Katelai I, Loebānr I covering a total area of 1,640 square metres.

Butkara II lies in a zone rich in Buddhist monuments and is quite close to the sacred area of Butkara I. Forty-eight tombs have been found there, which can be divided into two types marked by inhumation and cremation of the body respectively. The necropolis of Katelai, 160 metres in direct line from the road which joins Saidu Sharif (Swat State) to the village of Katelai, is oriented in a south-west north-east sense with the dead placed with their heads to the slope (south-west). To the south rise the ruins of a *stūpa,* which has not yet been excavated nor studied. The necropolis of Loebānr lies close to the road, which joins the centre of Mingora to the small village of Dangram.

The pottery consisting mainly of a kind of brandy bowls and offering stands found at these sites is incised. Its colour may be red (or lucid red) or grey (and grey-black). The decorative motifs are all obtained by incision. The decoration is geometric formed of lines and points.

Metal objects—consisting mainly of large pins of copper or bronze of two types, those with a flat circular head and those with a pyramidal head—indicate a rather tranquil life and an activity of harvesters. Some small leaves of silver and some pieces of iron are also found. Necklace-beads in semi-precious stone, biconical whorls, red and grey in colour, disc-shaped objects with central groves, terracotta figurines, both female and male and animals, have been discovered at these sites.

The aforesaid finds are pre-Buddhist and have fairly persuasive analogies to Iranian culture and partially too with that of Asia Minor.

—*EW* Vol. XIV Nos. 1-2, March-June 1963, pp. 13-26

Balasubrahmanyam, S. R.

KHAJURAHO

Tradition has it that there existed 85 temples at Khajuraho. Of these, only 20 have survived. They are the most magnificent temples of the *nāgara* style. The high basement, the balconied windows to admit light, the rhythmic setting of a series of miniature *śikharas* (*uru-śṛṅgas*) round the main *śikhara*, and the compact architectural synthesis of all the component parts are some distinct regional features peculiar to Khajuraho.

The fully developed Khajuraho temple consists of (1) *garbhagṛha* and (2) *antarāla*, both surrounded by a (3) *pradakṣiṇā*, (4) *mahāmaṇḍapa*, (5) *maṇḍapa* and (6) *ardha-maṇḍapa* adorned with a graceful *toraṇa*.

The Khajuraho temples can be classified into three groups, *viz*., eastern, western and southern.

The eastern group comprises the Brahmā (really a Śiva) temple enshrining a *Caturmukha-liṅga*, the *Vāmana* temple and the Viṣṇu temples called *Kakra* and *Javari*. The *Gantai* temple is in ruins. There are two Jain temples also dedicated to Ādinātha or Ṛṣabhadeva.

The western group comprises *Caunsaṭha Yoginī* temple, Śiva, Viṣṇu, Sūrya, Varāha and Devī temples. Inscriptional evidence exists regarding the construction of Lakṣmaṇa (954 A.D.), Jain Pārśvanātha (955 A.D.) and Viśvanātha (1002 A.D.) temples. The *Kandariya Mahādeva* temple (early 11th century) has all the components of a Chandella temple. It is the most magnificent, the very gem of Chandella architecture. In the Varāha temple the entire body of the boar is covered with figures of Hindu gods and goddesses.

The southern group has the *Duladeo* temple, the finest in the group, and the *Caturbhuja* temple.

A few Buddhist temples also should have existed in this area, but no traces of them are left.

At the touch of the Chandella sculptor, the stone is flushed with emotion and activity. The Indian artist never attempted to record facts, but depicted what his cultivated imagination and intuition conceived. He struggled for self-expression under divine inspiration. Nude figures in ecstatic embraces and sex-postures, a lady holding a mirror and lost in her own beauty, *Śālabhañjikās*, a mother feeding a child, dancing *gandharvas* playing on flutes, etc., are all 'saga' in stone. The *mithuna* sculptures are of two types — one recognised as indispensable in temple architecture, as at Bharhut, Sāñcī and Bādāmi—and the other vulgar and degrading as a result of Tāntric practices.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 67-78

Vol·2, Pt·1

77693

Dutta, P.C.

MICROLITHS FROM NĀGĀRJUNAKONDA VALLEY

The microliths are made of fine-grained silicious rocky elements including quartz crystals, agate, jasper and chert. They can be grouped into blades (22.44%), points (13.01%), scrapers (16.32%), lunates (12.24%), burins, perforators, crescentic tools, trapeze, core and utilized flakes. The constituting elements of this industry are the non-geometric forms (97.64%) and alleged geometric form (2.04%) in the main industry is non-geometric. The technique employed in the making of artifacts is crude except an evolved technique such as blunting in a few specimens.

—*EA* Vol. XVI No. 2, May-August 1963, pp. 138-45

Hegde, Karunakara

EXAMINATION OF A BRONZE AXE FROM SOMNATH

The axe measuring 9.6 cms. at the edge and 9 cms. at the butt was excavated from the stratified chalcolithic levels of the latter half of the 2nd millennium B.C. at Somnath, in 1956. The chalcolithic people of Saurāṣṭra got the supply of copper from centres outside Saurāṣṭra *viz.*, Babai, Khetri, Singhana and Dabibo in Rajasthan. The author remarks that the absence of silver and presence of cobalt in the bronze axe possibly indicate that the object was perhaps actually cast at Babai (where chalcopyrite is associated with traces of cobalt minerals). The author also traces the source of tin employed for casting the bronze to the district of Banaskantha in Gujarat and points out the metallurgical contents of the axe and concludes that the insignificant amount of arsenic and the required amount of tin in the bronze show that the craftsmen, who cast this alloy tool, possessed considerable experience in the metallurgy of bronze.

—*JOIB* Vol. XII No. 4, June 1963, pp. 366-69

KONFERENTSIA PO ARXEOLOGII AZII (ARCHAEOLOGICAL CONFERENCE OF ASIA)

The 'International Conference on Archaeology of Asia' was held in Delhi in 1961, to commemorate the Centenary celebration of the Archaeological Survey of India.

Besides Indian scholars, representatives from countries like England, Afghanistan, Burma, Holland, Greece, Denmark, Indonesia, Malaya, Mongolia, Nepal, Pakistan, U.S.S.R., U.S.A., Thailand, Turkey, France, German Federal Republic, Ceylon, Sweden and Japan took part in it.

A. Ghose, in his address, brought the major problems, which confront the scholars of Indian archaeology, to our notice. He laid stress on the need of revision of traditional archaeological terminology in conformity with the culture of Asian mainland. In his opinion, the characteristic traditional European terminology does not suit the materials of Indian relics of the Stone Age. He said that there were two types of culture in palaeolithic period—Madras culture and Sohan culture. The Sohan culture spread widely in the Northern and North-Western parts of India. He believes that Madras culture is influenced by Euro-African prehistory culture and that there is Eastern influence in the second. He also spoke of the various problems of the history of India.

The representatives from different countries greatly contributed to the study of the history of India. Among them are: R. Breadwood, Professor, Chicago University. He discussed the problem of primitive people in Asia and spoke about the connection of '*Homo sapiens*' with the stone-industry of India and Asia. The representative from the Colombo University, S. Paranavitan laid stress on the study of various types of architecture of Asiatic countries and of the influence of Indian art on the art of Asiatic countries. K. Nag, General Secretary of the Bengal Asiatic Society, in his thesis *Indian Archaeology and the Soviet Horizon* spoke about the Indo-Soviet relations in ancient history. He spoke about the work and publications of the researches of the Soviet people on the history of Buddhism, Indian archaeology and history of ancient Khorezm. A. P. Pandey's report is concerned with the hydrography of Western India. He laid stress on the influence of climate on man. Accordingly, he explained the spread of Aryans in the Indus valley and Indo-Gangetic plain. A majority of reports were concerned with various aspects of ancient civilization of the Indus valley and history of Harappa. Some of the reports are: Nanavati's report *Problems of Chronology of Harappan Cities in Gujarat* is based on the discovery of relics of Harappan culture in the Indus valley and Gujarat. In his opinion, Harappan settlement once was more in Gujarat than in the Indus valley. K. N. Sarkar's report *Indian Civilization and its early connection with Iran in the light of new dates* is notable. Research reports on cultural relations with India and Western Asia are many, *i.e.*, S. R. Rao's *Lothal and Western Asia*.

Great attention is given to the study of Megalithic culture of Southern India. Some of the reports on this topic are:

N. R. Bannerji's *Chronology of Megaliths in South India*, where he repeats that Drāviḍa culture never occupied the whole of India. N. Ramesan confirmed in his report that the black-red vessel shows the influence of Neolithic culture of South India. Harmendorf compared the Megalithic relics of Nepal with those of India. Reports of B. K. Chatterji and G. D. Kumar—*Comparative Study of Racial Analysis of the People of Harappa* and A.R. Mitra's *New Problems of Constructing Racial history of India in the light of the present researches in Western Asia*, are some of the important works in their field.

Research works conducted by Soviet scholars are of general importance. For example — S. P. Tolstov's report, *Central Asian Scythians* *in the light of the new archaeological discovery,* is concerned with the problem of the Śaka influence on Indian history. T. A. Trofimovas's report, *Population of Central Asia in the Neolithic and Bronze periods and their connection with India* throws light on the relation between the people of India and those of Central Asia.

—*SE* No. II, 1963, pp. 145-52

Lal, B. B.

A PICTURE EMERGES: AN ASSESSMENT OF THE CARBON-14 DATINGS OF THE PROTO-HISTORIC CULTURES OF THE INDO-PAKISTAN SUB-CONTINENT

The author has given a summary of the results of the Carbon-14 datings of the proto-historic cultures of Kili Ghul Mohammad, Kot Diji, Damb Sadaat, Kalibangan, Lothal, Mohenjo-daro, Ahar, Eran, Navdatoli, Nevasa, Burzahom and Utnur. The non-geometric, non-pottery microlithic industries at Birbhanpur in the north and the *Teri* sites in the south are followed by the culture found in lowest levels at Ranghnaj, where the geometric element made its appearance in the microlithic industry. A picture of people using pottery and geometric microliths is also afforded by the cave-shelters of central India. But none of the aforesaid stages has been dated. Thus the Carbon-14 datings for the pre-pottery village culture of Kili Ghul Mohammad (Period I) 3690±85 B.C. and 3510±515 B.C. are of great value. Kili Ghul Mohammad III marks the infiltration of copper of a painted pottery (black on red) tradition and may be dated about 3000 B.C. The Kot Diji culture, stratigraphically pre-Harappan, may have commenced around 2700 B.C. This may also be the date of the other pre-Harappan Chalcolithic cultures of the north-west, such as those at Amri, Quetta, Periano Ghundai, etc.

So far there is no Carbon-14 determination for the early levels of Harappa culture. But its end at Kalibangan took place about 2000 B.C. at Lothal in the 19th century B.C. and at Mohenjo-daro at about 1700 B.C. Contemporary with this culture was that of the Polished stone-axe people at Utnur and somewhat later that of the neolithic pit-dweller at Burzahom in Kashmir.

The central Indian Chalcolithic culture, as represented at Navdatoli and Eran is broadly assignable to the second and third quarters of the second millennium B.C. The Ahar culture dates back to *cir.* 1800 B.C., which is the date of the Banas culture south of the Vindhyas. The Deccan Chalcolithic culture, as represented at Nasik, Jorwe, Nevasa, Chandoli, etc., belongs to the 13th-14th centuries B.C., which is also the period of the Lustrous Red Ware at Rangpur III.

The Hastinapur samples, from the upper levels of the Painted Grey Ware Culture, range in date from 505±130 B.C. to 355±115 B.C. But since the samples were mixed up with root-lets, the author is not ready to accept this date and awaits further determination from other PGW sites.

—*AI* Nos. 18-19, 1962-63, pp. 208-21

Lal, B. B., Bhola Nath, Ghosh, S.S. and Krishna Lal

EXCAVATION AT RANGPUR AND OTHER EXPLORATIONS IN GUJARAT

Rangpur is a small village in Limbdi Taluka of district Surendranagar in Gujarat, situated on the bank of the river Bhadar, 85 miles south-west of Ahmedabad. The excavation has revealed three main cultures—a pre-pottery microlithic culture, the Harappa culture and the post-Harappa Lustrous Red Ware culture, respectively assigned here to periods I, II and III. There are three sub-periods in period II, *viz.*, II A, II B and II C.

Several microliths unassociated with pottery were recovered from the gravel-lens, which, in turn, is succeeded by a 3 ft. thick barren layer of silt separating the microlithic deposit from the Harappan one. The succeeding culture represents a late phase of the mature Harappa culture assignable to a date ranging from 2000 to 1500 B.C., when almost all the major ceramic types, tools, weapons and personal ornaments characteristic of the Harappa culture were in use. The first Harappa settlement in the north-western sector of the mound was destroyed by a flood in *cir.* 1500 B.C., whereupon, the inhabitants shifted to the central and western parts. The fabric of the ceramic wares in period II B is found to be coarse, indicating a decadent phase, lasting for about 400 years after the destruction of the first township of the Harappan settlers at Rangpur. At the end of the 2nd millennium B.C., there were signs of the revival of certain earlier traditions and evolving of new ones in period II C. The earthenware came to be painted more frequently and an attractive red lustre was produced on the surface by varnishing and applying a red slip, even though the fabric was coarse. New shapes of vessels were slowly evolved from the earlier ones and terracotta animal figurines became popular.

By 1000 B.C., the ceramic tradition was handed down, in a modified form, by the Harappans to their successors in two stages, the earlier of which is noted for a general degeneration of the fabric of the ceramic wares and the later for the evolution of new types. The gradual evolution of the Lustrous Red Ware culture from the Harappa culture is the second major contribution made by the excavation at Rangpur, underlining the survival of the Harappa culture with a poor material equipment in a relatively isolated region like Kathiawar for about five centuries even after its disappearance from the Indus valley.

The wide dispersal of the Harappa culture all over Gujarat has been brought to light by the discovery of nearly 40 Harappan and late Harappan sites in the course of a village-to-village survey of the region undertaken during the years 1953-1958. They suggest that a maritime route was taken by the Harappans during their southward march from Sind to Gujarat. After the washing away of the Harappan settlement at Gujarat by a flood in *cir.* 2000 B.C., some of the inhabitants seem to have left Lothal and settled at Rangpur and even up to Bhagatrav near Surat.

Floods caused a dislocation of the Harappan settlements in the Kathiawar peninsula resulting in a mass movement of people from Kathiawar towards central India and the Deccan through north Gujarat, where two post-Harappan sites, Kanasutaria and Sujnipur, noted for Lustrous Red Ware and the black-and-red ware vessels, have been located.

—*AI* Nos. 18-19, 1962-63, pp. 5-207

Mehta, R. N.

ANCIENT BUNDS IN SABARKANTHA DISTRICT, GUJARAT STATE

This is a detailed description of twenty bunds, the existence of which was revealed while excavating at Devnimori, Taluka Bhiloda, district Sabarkantha. The article is illustrated by ten photographs.

The bund in the Rampur area could be placed in the first millennium of the Christian Era. At Jambusar-Dadhalia, the temple containing the image *mahiṣāsura-mardinī* suggests that it is earlier than the 16th century A.D. Chronologically the bund at Debar is the most interesting one. The temples there show that they might belong to the 15th century A.D. and hence the bund would predate it. To the east of this bund lies a Paliya which could be ascribed to 12th-13th centuries A.D. Its presence suggests that in these centuries the bund might already have been broken.

All the evidence put together suggests that these bunds were built in a period which is earlier than the 11th-12th centuries. The bricks used point to a still earlier period. It is reasonable to assume that before 15th century A.D. these bunds had gone out of use.

Most of these bunds have very small breaches. If they are filled and the tanks are commissioned for use, they will provide interesting data for a comparative study of old and new methods of irrigation.

—*JOIB* Vol. XII No. 4, June 1963, pp. 359-65

Mehta, R. N.

ANTIQUITIES FROM DASARATH

Details of the fifteen images found at Dasarath, a small village about 8 kms. to the north of Baroda are given. These figures have stylistic features similar to those from Baroda and Karvan and to those that are ascribed to a period from 6th to 8th century A.D. On the basis of this comparison, the Dasarath group may be assigned to the period from 6th to 8th century A.D. The stratigraphic observations reveal that at the site of the *Navadurgā* temple, there was a brick structure of an earlier date.

The images at Dasarath belong to the *saptamātṛka* group and not to the *Navadurgā* group which has other iconographic characteristics. Thus the name *Navadurgā* temple raises an interesting question. Historically, *Navadurgā* worship is comparatively late and the name applied to this temple seems to be the result of confused thinking and bad observation. The only justification for this name rests on the fact that there were nine images both of gods and goddesses at this site. These nine figures were probably thought to be goddesses and that would account for the name.

The cumulative evidence of the antiquities available so far at Dasarath points out that the early inhabitants of this village built brick temples dedicated to mother goddesses. They worshipped the *saptamātṛkās* in the middle and the later part of the 1st millennium A.D.

—*JMSB* Vol. XII No. 1, April 1963, pp. 53-57

Misra, V. N.

PALAEOLITHIC CULTURE OF WESTERN RAJPUTANA

The author has carried out explorations in the areas covered by the rivers Bandi and Luni and has discovered valuable material belonging to the Palaeolithic Age. This material consists of tools and implements made of quartzite, sandstone, siliceous minerals and lava rocks. A majority of implements has been made on flakes. They are generally small and show different types of flaking techniques.

The author has discussed the general characteristics of different tool types, has described the representative specimens and has examined the cultural aspect of the industry in relation to the data from other parts of India.

—*BDCRI* Vol. XXI, 1960-61, issued 1963, pp. 85-156

Patel, Ambalal J.

FRAGMENTS OF CERAMICS

Pottery is virtually indestructible, even though the whole of the vessel may not be discovered from excavations of the pre-historic sites. On pottery fragments, we find incised lines, zigzags, geometrical designs and pattern and stylistic forms which gave expression of the decorative instincts of the early man.

Sometimes we find impressions of grain or other seeds on the clay which may throw light on the food resources. In ancient times food was placed on the tombs for the use of the spirit of the dead. No wonder pottery is described as an 'alphabet of archaeological chronology.'

—*JGRS* Vol. XXV No. 100, October 1963, pp. 319-22

Puglisi, S. M.

ITALIAN ARCHAEOLOGICAL MISSION IN AFGHANISTAN, PRELIMINARY REPORT ON THE RESEARCHES AT HAZĀR SUM (SAMANGAN)

Hazār Sum was an important junction on the old caravan route, which here branched in the direction of the Kunduz valley and was presumably one of the ways connecting India and the routes of Central Asia. Today it is a deserted valley 16 kms. north-west of Samangan. In this paper, the results of the exploration of this site by the Italian Archaeological Mission in Afghanistan are given.

Local stone industry mainly reflects the Clactonian technique: Large flakes as well as medium and small-sized ones and laminar flakes, usually thick, are evident there. The dwellings hewn out of the rock are usually characterised by one sole axis with three rooms inter-communicating by means of small arches; only in a few isolated cases is there a fourth that may be an adjunct. The use of slabs vertically inserted in accordance with megalithic technique for the construction of buildings, sacred or funerary in character, is a widespread phenomenon. The megalithic structures are at any rate contemporary with the rock-hewn cave-dwellings. The influence of the Greek-Bactrian heritage may be glimpsed in the taste evident in mural decoration showing a preference for bright, contrasting colours, and the use of plastic elements which, though exuberant, is disciplined by a rigorous sense of composition.

From the 3rd to the 6th century A.D. nomadic peoples and invaders or conquerors from many parts may have contributed to the decline of Hazār Sum as an organically constructed town, but the use of the caves as shelters never ceased.

—*EW* Vol. XIV Nos. 1-2, March-June 1963, pp. 3-12

Raikes, R. L.

NEW PREHISTORIC BICHROME WARE FROM THE PLAINS OF BALUCHISTAN (WEST PAKISTAN)

The prehistoric mound near the abandoned railway station of Pirak, seven miles south of Sibi, on the road from Quetta to Karachi, has yielded a new type of bichrome pottery and notched chert blades. The use of two colours, black and a shade of brown, varying from almost black to almost red, on the pots can be paralleled and the second colour in particular is often similar to that employed on Amri ware and some Kulli ware.

What is unusual is the use of the second colour to fill chequer and chevron patterns, etc., outlined in black. The most striking parallels come from Samarra and Nineveh, but they also exist at Uruk, Bendebal, Sialk, Tell Hassuna, Tell Baghoz and Arpachiya. The most typical element of its all-over geometric design, the almost invariable use of diagonal motifs (whether as chevrons, lattices, crosses, triangles within triangles), is not found at all on other Pakistan sites, whereas it is found in Samarran levels in Iraq. The next most typical element—the complete absence of curved lines or of anything approaching naturalistic motifs, such as sigmas, etc.,—is seldom found (only in much simpler designs) in Pakistan but is usually found in early Samarran ware.

The date for Pirak is around 5000 B.C. It sets back the date of the earliest chalcolithic settlement of West Pakistan by about 2000 years. It emphasises the need for regarding the whole zone from the fertile crescent to the Indus as a cultural whole within which movement of people and ideas has gone on practically throughout the chalcolithic (and probably neolithic) periods.

—*EW* Vol. XIV Nos. 1-2, March-June 1963, pp. 56-68

Ramachandran, K. S.

A BIBLIOGRAPHY ON INDIAN MEGALITHS

Here is presented an Addendum to the *Bibliography on Indian Megaliths*, published earlier. About twelve contributions are recorded and their contents are summarised. Then follow the relevant definitions of the megalithic types in tabular form as set out by four pioneers, *viz.*, Krishnaswami, Taylor, Mackenzie and Breeks.

—*QJMS* Vol. LIV Nos. 1-2, April-July 1963, pp. 52-68

Ray, Niharranjan

ARCHAEOLOGY IN INDIA TODAY

Archaeology is distinct and different from art-history and ancient history, though they are closely interdisciplinary. History starts with the beginning of writing in a given civilization; what goes before is pre-history or proto-history and is not the concern of the historian. But archaeology, on the other hand, seeks to reconstruct the material civilization of man since the earliest times.

Modern archaeology is fast becoming an independent scientific discipline. Modern ways of archaeological reconnaissance and exploration include not only chance-finds and surface-indications on the ground but also recent methods of geophysics, soil-science, aerial photography, electromagnetism, under-water detection, etc. Even in excavation work, morphological and stratigraphical analysis of finds presupposes a knowledge of fundamentals of chemistry, physics and geology, besides a very close observation of every single shade of discoloration or trace of imprint left in or on the earth. Problems of dating have come to adopt scientific methods, *e.g.*, the study of typology, stratigraphy, distribution and environment in determining relative chronology, and dendrochronology, radiocarbon tests, astronomical calculations, fluorine-contents of bones, magnetic measurement for pottery, etc.

The author has shown how in the field of pre-historic, proto-historic and historic archaeology there have been significant advances that have filled many gaps in our knowledge of the history of India.

—*AI* Nos. 18-19, 1962-63, pp. 222-29

Sankalia, H. D.

PROTOHISTORY IN INDIA

Proto-history in India includes two things : (*a*) a study of the history and culture embodied in our Vedic and Purānic literature, (*b*) the Chalcolithic culture and Bronze Age cultures of Northern and Peninsular India which have been discovered during the last ten years or so. The author continues his investigations on the second aspect.

The excavations at Lothal and in Baluchistan have proved that the Indian civilization was maritime in character and could boast of a number of ports. The bull and the *pippal* leaf motif proves that the cultures in Baluchistan, Sind and the Panjab were derived from Indian sources.

The dates of this civilization, established by the Carbon-14 tests, range between 2500 B. C. and 1800 B. C. The inference of Mortimer Wheeler and Fairservis that this civilization was destroyed or modified by the Aryans in about 1500 B. C. or 1200 B. C. is not justified. The Aryans must have come to India by 2000 B.C. and this again fits well with the C-14 dates about the destruction of the Harappa civilization and the emergence of the later Chalcolithic cultures in several parts of India. Besides the urban and other developed cultural centres, there were settlements of agricultural-cum-pastoral communities almost all over India.

Four groups of cultures designated after the distinctive pottery fabrics are recognised :

(1) Painted Grey Ware Culture in the whole of the Gangetic valley.
(2) Painted black-and-red Ware Culture in Banas valley in South-East Rajasthan.
(3) Painted Black-on-Red Ware culture in the valleys of Chambal, middle Narmada and Purna-Tapi.
(4) Painted Black-on-Red Ware (known as the Jorwe-Nevasa Ware) culture in the Godavari-Pravara valley.

The last three are dated by C-14 method to a period of about 2000 to 1000 B. C. The first has been closely associated with sites mentioned in the *Mahābhārata* which is very likely the product of the *Mahābhārata* people.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 232-36

Soundara Rajan, K. V.

FRESH LIGHT ON THE HIRA GATE, DABHOI

Hira Gate is renowned for its intricate stone carving and architectural embellishments. That Debhoi was founded earlier than the mediaeval times and was equipped with fortifications and gates is almost established.

The *Praśasti* of Someśvara and slightly later works mention only the temple of Vaidyanātha in this gate and do not mention Kālikāmātā temple which is the main focus of local ritual usage now. The only inscriptional reference to the latter is in Marathi. It belongs to the reign of Damaji Rao Gaekwad and is of the first half of the 18th century A. D. This inscription does not mention Vaidyanātha at all. It is, therefore, not very unlikely that well before this time the Vaidyanātha temple had been irredeemably laid low by successive spoliation.

Essentially a gateway structure with all the defensive and functional character, Hira Gate is almost a solitary example of an elaborate temple complex having been cleverly dovetailed into a gate.

—*JOIB* Vol. XII No. 4, June 1963, pp. 377-83

Soundara Rajan, K. V.

TECHNOLOGICAL AND CULTURAL INDICES OF OUR EARLY SOCIETIES

From early times, human mind visualised art and craft as a homogeneous concept. When man passed from Palaeolithic savagery to the barbarism of the Neolithic and Bronze Ages, he began to live in villages and use characteristic ceramics for the daily necessities. Mention may be made of a number of crafts, such as pottery, metallurgy, bead-making, terracotta, etc. Applied technological activities like smelting, smithy, casting, making of pottery and carts were the symbols of remarkable technical knowledge and cultural insight. The colour-schemes in the paintings on pottery were fine examples of purposeful effort. The channel spouts and wine-glass-type-vessels found at Navdatoli help us in visualising the Indo-Iranian contact. Painted grey ware at places as distant as Thessaly in Greece and in the Upper Gangetic basin and southern Panjab in India help us in tracing the Aryans to a common source. With the consolidation of the tribal units in the Epic period, the needs of refined life and defence requirements led to the development of the arts of making weapons and ornaments, as is clear from archaeological finds.

It is curious to note that gold had not been employed for regular coinage except in the form of ingots or pieces of specific weights. Combs, pins, buttons, nail-parers are also found in sites as early as the first quarter of the 1st millennium B.C. Razors, chisels, etc., are the common instruments of the Harappa and Lothal cultures. With the advent of Iron Age, a wider range of cutlery came into vogue. Terracotta sculpture was also developed.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 322-32

Tucci, G.

THE TOMBS OF THE ASVAKAYANA-ASSAKENOI

The necropolises of the Swat valley—Butkara II, Katelai I, Loebānr I—have yielded materials, which are of the same kind as those found at Chakdarra, Gogdara, Gumbatuna, Charbag, along the route to Kalam.

The cemeteries that were found there should be attributed to the Assakenoi (Āśvakāyana) and the tribes allied to them, the Aspasioi (Āśvāyana) and Aurdāyana.

After the destruction of Massaga by Alexander, the Assakenoi-Aspasioi receded into the background and the Aurdāyana, with their capital at Ora (Uḍegram), came to the forefront.

The culture of these people may be related to that of Iran, as also of Turkestan and the old centres north of the Amudarya (can any relation be assumed to exist between Massaga, Maśakāvatī and the Massagetae ?)

—*EW* Vol. XIV Nos. 1-2, March-June 1963, pp. 27-28

Venkataramayya, M.

AN INSCRIBED VAIṢṆAVA IMAGE OF 2ND CENTURY B.C. FROM MALHAR, BILASPUR DISTRICT, MADHYA PRADESH

The image, removed from Potinar and installed under a banyan tree near the fort of Malhar, has four hands, of which the front two are clasped in *añjali*, while each of the two back ones holds a *cakra* and a *śaṅkha*. A staff-like *gadā* rests against the right shoulder and is held in position by the right arm. A sword, tied to the belt, hangs from the left hip. The apparel below the waist is a mailed drapery (scale armour) usually worn by warriors. A cylindrical cap (*kirīṭamukuṭa*) adorns the head and there are circular *kuṇḍalas* in the ears.

On the *gadā*, there is the following Prākrit inscription: *Palāva(śi)-dāna Bhāradāyiyākārāpitā* 'Gift of Palāva(śi), caused to be made by Bhāradāyī.'

D. C. Sircar assigns it to the 1st century B.C., because *ra* in this inscription is straight and not of the cork-screw type. But N. G. Majumdar places the script palaeographically immediately after the Aśokan and dates the image to the 2nd century B. C. He remarks that both the straight and spiral types of *ra* occur in the same inscriptions, both Aśokan and post-Aśokan.

Sircar has pointed out that it is one of the earliest Vaiṣṇava images. From the *añjali* pose, he characterised it as that of an attendant. If the *aṇjali* were genuine, the possibility of the image being that of Viśvaksena, the door-keeper of Viṣṇu, arises. But the crude marks of the chisel on the front hands and the shaping of the *añjali* pose cast a doubt whether this pose was original.

The trappings of a warrior and the Vaiṣṇavite emblems would undoubtedly characterise the image as one of the five *vīrapuruṣas, viz.*, Vṛṣṇi heroes—Saṅkarṣaṇa, Vāsudeva, Pradyumna, Aniruddha and Sāmba, who were worshipped in the early centuries before and after the Christian era, prior to the apotheosis of the first two. In view of the *śaṅkha, cakra* and *gadā*, there can be no doubt that it represents Kṛṣṇa-Vāsudeva.

As regards the antiquity of the independent worship of Vāsudeva as a *vīra* prior to his apotheosis as Nārāyaṇa-Viṣṇu, it has been well established that till the rise of the Pañcarātra cult in its full-fledged form about the beginning of the Gupta period, the worship of the Vṛṣṇi princes as heroes *par excellence* continued.

The Besnagar Garuḍa-pillar inscription of Heliodorus (2nd century B. C.) attests the worship of Vāsudeva and the Ghosundi (also Hātībāḍā) inscriptions testify to that of Saṅkarṣaṇa and Vāsudeva at a place called *Nārāyaṇavāṭa* in or about the same period as the image under discussion. The Nanaghat inscription (1st century B. C.) also invokes Saṅkarṣaṇa and Vāsudeva among other deities.

The discovery of the pieces of palm tree and *makara* sculptures, which were the emblems on the banners of the Vṛṣṇi heroes at Besnagar, indicates that there might have been some establishment at the spot wherein Saṅkarṣaṇa and Vāsudeva must have been worshipped in their individual capacity. The stone images of the five Vṛṣṇi heroes, installed at Mathurā about the 1st century B. C., show that they were worshipped as hero-gods at that time.

The identification of the Malhar image as Vāsudeva, however, rests on the supposition that the *añjali* pose was not the original feature.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 35-40

II. ARTS AND CRAFTS

Agrawal, R. C.

ĀHĀḌA KĪ PRĀCĪNA MŪRTI KALĀ (ANCIENT SCULPTURES OF ĀHĀḌA)

On the uppermost stratum of the Āhāḍa mound, excavated a few years ago, much material of the Kuṣāṇa period is found. Parts of votive tanks and broken earthen images described below are of great significance :

1. *Earthen images*:

(*i*) The lower part of a statuette of the pot-bellied Kubera, (*ii*) a female torso, (*iii*) a dancing woman with one of her arms raised and (*iv*) terracottas of Āhāḍa animals.

2. *An image of the Sun* :

This is a huge idol made in the 10th century. It appears that this idol was placed in the sanctuary of the temple which is now a Kālī temple. The god is seated in a chariot pulled by seven horses and driven by Aruṇa.

3. *Gaṅgodbheda tank* :

It is a 10th century square-tank. Two inscribed stones were found erected on two sides of entrance to this tank. One of them is of the year 1001 which is of very great importance. The name of the tank, given above, is inscribed in the 13th line of the inscription. The 10th line reads as follows :

'The person known as Ādivarāha installed the image of God Ādivarāha in the Ādivarāha temple.'

Great sanctity was attached to the tank in those days. The walls of the tank were found studded with broken images of which the principal ones are those of (*i*) Cāmuṇḍā, (*ii*) Lakṣmīnārāyaṇa, (*iii*) Gaṇapati, (*iv*) Brahmā-Sāvitrī, (*v*) Śiva-Pārvatī-vivāha, (*vi*) Ṣaṇmukha Kārtikeya and (*vii*) two images of Viṣṇu.

4. *Vāmana* :

Innumerable idols taken from demolished temples are set inside and outside the Jain temples in the village Āhāḍa. One of them represents the god Vaṭuka-Vāmana.

5. *The unique Matsya-Kacchapa figures* :

On the upper part of one of these statues, there is a figure of a fish and on the other, that of a tortoise. In this way, they represent the

Matsya and *Kūrma* incarnations of Viṣṇu in a style which is their own.

6. *Trimukhī Viṣṇu* :

A beautiful three-faced Viṣṇu idol was also found in the Gaṅgod-bheda-tank. It is made up of white stone. The idol has 14 arms and is flying on the back of *Garuḍa*. It appears that the image is a combination of Yoga-Nārāyaṇa and 'Ananta'. There are some other sculptures of iconographic interest found at the site.

—*Sod. Pat*. Vol. XIV No. 1, January 1963, pp. 46-52

Agrawala, R. C.

ANIMAL-FACED SCULPTURES FROM RAJASTHAN

A number of ancient sculptures and terracottas, depicting animal-faced deities and attendant figures in Rajasthan, have an important bearing on the contemporary iconography of the country.

1. *Vaiṣṇava Sculptures* :

(*i*) A life-size statue of boar-faced Varāha of the 5th century A.D. is preserved in a small chapel at Kāmān (Bharatpur). The right hand rests on the right thigh and the left hand with rosary beads is raised up. There is the utter absence of Vaiṣṇava weapons.

(*ii*) Equally important are a few icons of boar-faced Vārāhī, in dancing pose, holding a fish in one of the hands as in the 8th century Ābānerī panel. There is also a boar-faced seated Vārāhī with a fish actually between her teeth, in the British Museum, London. This is unusual in ancient Indian iconography.

(*iii*) The zoomorphic representations of Varāha in sculptures of Rajasthan are equally interesting, reminding us of the Fish and Tortoise incarnations of Viṣṇu.

(*iv*) Three unique and independent sculptures of horse-faced *Hayagrīva* at Kotah, datable to 9th or 10th century A.D., bear a mace, manuscript and water-pot. In one image we find a serpent instead of a manuscript.

(*v*) Terracotta figures of Garuḍa in animal form in Gupta art and its hybrid form in the 6th century statue of Vaiṣṇavī in Dungarpur are worth noting. Later, we find Garuḍa with human body and bird-wings and at times with bird-nose.

(*vi*) The cult of Viṣṇu having additional faces of a Boar and a Lion, was evolved at Mathurā during the Gupta period and became popular in Kashmir. Then it spread in Rajasthan.

Still more important are two male and female statues at Bijoliāṁ, with faces of a lion and a boar towards the sides and a horse in the centre. This reminds us of a five-faced statue of Viṣṇu from Kannauj, having fish and tortoise faces one upon the other on one side, lion and boar faces on the other side and a human form in the centre. This cult of blending was probably evolved on the eve of the struggle of the Guptas with foreigners.

(*vii*) Lion-faced *Narasiṁha* images from Rajasthan are equally interesting. A noteworthy piece of this group hailing from Devāṅgaṇa (Abu) is dated towards the beginning of the 9th century.

2. *Yakṣa-Yakṣī Figures* :

(*i*) Kṛṣṇa-līlā panel from Maṇḍora of the Gupta period depicts the Govardhana mountain, with wild beasts and also a horse-faced Yakṣī. This reminds us of the identical *Aśvamukhī* figures in the early art of Sāñcī, Mathurā, etc.

(*ii*) At the ancient site of Rairh (near Jaipur), a tiny terracotta plaque yields an elephant-faced Yakṣī (*Gaja-mukhī*). From Sambhar (near Jaipur), we get some goat-faced or horse-faced persons, probably some Yakṣa figures. The ancient site of Raṅgmahal in Bikaner region yielded a number of terracotta heads, resembling the goat-eyed ones from Ahicchatra. A bull-faced Yakṣa from Kirāḍu in a seated pose carrying a serpent, etc., is an important specimen in Indian Iconography.

3. *Saura Icons* :

The representations of Aśvinīkumāras in the plastic art of Rajasthan are quite noteworthy. The Sūryanārāyaṇa statue of the 8th-9th century presents the horse-faced Aśvins as attendants. Each one of the three Aśvins carries a citron-fruit in left hand with upraised right hand in *abhaya* pose. Another representation of the Aśvins in standing pose is at Sūrya Temple of Varmāṇa, Sirohi. The Sun Temple at Chittor depicts independent images of two-armed and horse-faced Aśvins in standing position. This independent representation in the plastic art of Rajasthan is of great importance.

The Rajaputana Museum preserves a stone relief of six constellations in seated pose and faces of various animals. This is a rare relief in Indian Iconography.

4. *Aja-Ekapāda* :

From the iconographical point of view, we find a unique early Gupta representation of *Aja-Ekapāda* in the museum at Bikaner. In it we find one-legged and goat-headed male in standing pose. The intimate relationship between *Aja-Ekapāda* and *Ahirbudhnya* is found even in the Vedas. Aja was a form of Agni—a goat-headed deity with the symbol of *yajñopavīta*.

5. *Śaiva Sculptures*:

(*i*) The elephant-faced Gaṇapati has well been depicted in the ancient art of Rajasthan. We find important icons of this variety in Dungarpur Museum and a four-faced Gaṇapati on Ghaṭiyālā column with four inscriptions.

(*ii*) At Nāgdā, the Bahu Temple presents the image of a 'bovine-headed' goddess Vṛṣabhā in seated pose. A fine example of Vṛṣabhā is preserved in Indian Museum at Calcutta.

(*iii*) An elegant post-Gupta statue of *Ardhanārīśvara*, in standing pose, with *Nandikeśvara* resting his right hand on the thigh of Śiva, is an interesting representation of *Adhikāra-Nandī*, recalling a somewhat similar attendant figure in Harihara panel from Bādāmī. Such figures are quite rare. Noteworthy is the late Gupta statue of Nandī from Pawāyā—ancient Padmāvatī.

(*iv*) The cult of Mahiṣāsuramardinī-Durgā was popular in Rajasthan as is evident from the discovery of a number of interesting statues and plaques.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 303-9

Agrawala, R. C.

RĀJASTHĀN KE PRĀCĪNA DEVABHAVANA (ANCIENT TEMPLES OF RAJASTHAN)

The Buddhist shrine of the Mauryan age at Bairāṭa in the Jaipur state is the oldest one. At Nagarī near Chittor, some fragments of a stone containing an inscription relating to Saṅkarṣaṇa-Vāsudeva in the Brāhmī script of the Śuṅga period have been found. At Raṅgmahal, Pira Sultan, etc., there are terracotta reliefs executed under the influence of Kuṣāṇa art. They form part of Śaiva and Vaiṣṇava temples and are now preserved in the Bikaner Museum. An image of *Ekamukhī Śiva-liṅga* of the Kuṣāṇa period exists in the Bharatpur Museum and a *Caturmukha-Śiva-liṅga* has been found at the village Nānda, seven miles from Puṣkara.

The pillars of the Gupta temple at Maṇḍora near Jodhpur showing glimpses of the life of Kṛṣṇa are preserved in the Jodhpur Museum. An inscription dated 423 A.D. from Gaṅgadhār preserved in the Jhālāvār Museum is interesting. Important stone images have been found at Jagat, Tanesara, Kalyāṇapura, Āmaghara, etc. A fragmentary inscription from Chittorgarh refers to the construction of a shrine of Manoratha Svāmī.

—*Va.* Vol. VI No. 1, January 1963, pp. 61-75

Agrawala, R. C.

PRATIHĀRA YUGĪNA KUCHA MAHATVAPŪRṆA MANDIRA VA PRATIMĀYEN (SOME IMPORTANT TEMPLES AND IMAGES OF THE PRATIHĀRA PERIOD IN RAJASTHAN)

The temples of Osiān and Ābānerī containing images of Harihara are noteworthy.

In the well near Ābānerī, many images are studied. At Buchkalā, 32 miles from Jodhpur, there are two temples containing images of Pārvatī, Gaṇapati and Harihara as well as an image of Sūryanārāyaṇa with an inscription dated 872. The finds of Ghaṭiyālā, 30 miles from Jodhpur, are also important.

—*Va.* Vol. VI No. 1, January 1963, pp.76-83

Agrawala, R. C.

A RARE IMAGE OF VĀRĀHĪ IN THE BRITISH MUSEUM

The image in question seems to have been found in Rajasthan or Central India and presents the four-armed goddess as boar-faced as usual and taking her seat over a couchant buffalo. Depicted in *lalitasana*, she carries a bell, a cup and a child in her hands and holds a fish in her mouth. She may be identified with the goddess Vārāhī, the consort of the Varāha form of Viṣṇu.

—*OA* Vol. IX No. 3, Autumn 1963, p. 167

Agrawala, R. C.

SOME ANCIENT SCULPTORS AND ARCHITECTS OF RAJASTHAN

Little information is available about the sculptors and architects of ancient India. Rajasthan fares no better in this respect than other parts of India. Yet, some of the stone inscriptions of Rajasthan are found to mention the names of certain architects. The author refers to such inscriptions and the artists, etc., mentioned therein.

An inscription of V.S. 741 from Nagara (near Toṅk, Jaipur) mentions the construction of a step-well (*vāpī*) by expert masons from Bhillamāla (near Jodhpur). The names of the *Sūtradhāras* associated with the work are Sūryavarman, Grahavarman and Gaṅgāvarman. They are mentioned as efficient in the art of making sculptures, science of architecture, etc. Further, the work of engraving the particular *praśasti* on the stone-slab was performed by Nāgavarmā, son of Yaśovarmā. An inscription, dated V.S. 744 and incised on a Jaina bronze from Piṇḍavāḍā (Dist. Sirohī, Rajasthan), mentions that its sculptor Śivanāga was an expert in creating manifold forms even as the Creator Himself. The bronzes cast by him are elegant specimens of metal casts of the school of the Ancient West during the 7th century.

Master-artists are often named with dignified epithets, *e.g.*, Pālhana, engraver of the Semara plate of V.S. 1223 is termed a *pitalakāra* and is called a *śilpin, vijñānin*, etc., in the inscriptions of V.S. 1228 and 1233, respectively. Sūtradhāra Cicca, builder of the temples at Khajurāho, is called as *vijñanakartta* in an inscription of V.S. 1059. Caṇḍa Śiva, the builder of the 10th century Harṣanātha Śiva Temple near Sīkar (Rajasthan), was like Viśvakarmā. The Jhālāwār Museum Inscription of V. S. 746, referring to a sūtradhāra Vāmana, states that he was conversant with the art of engraving a *pūrvvā* (*i.e.*, *Praśasti*).

The Nāgdā Inscription of V.S. 718 refers to the nature of letters in the particular *praśasti* engraved by Yaśobhaṭa. An inscription of V.S. 1166 from Arthūṇā refers to an engraver Sumaka as a *vaijñanika*. Early mediaeval inscriptions from Kalyāṇapura and Tasāī (Alwar) refer to the work of engraving as being entrusted to the *hema-kāras* (goldsmiths) and name two of them, Nāgāditya and Māhaṭa. The Dabok Inscriptions of Harṣa year 207 refer to the engraving of a *praśasti* by one Vṛddhināga. The Jodhpur Inscription of Gurjara Pratihāra Bāuka (V.S. 894) and Bayānā (Bharatpur) Inscription (V.S. 1102) are mentioned to have been engraved by the goldsmiths Kṛṣṇeśvara and Śrīpāla, respectively.

The Buchkalā (Jodhpur) Inscription of V.S. 872 refers to sūtradhāra Pañcahari, son of Deiā. A somewhat contemporary stone record from Kāmān (Bharatpur) refers to a guild (*śreṇī*) of the *sthapatis* or master-builders. The Siyodoni Inscription mentions many artisans including the stone-cutter.

The Vasantagarh (Sirohī) Inscription of V.S. 1042 states that the local Sun Temple was restored by sūtradhāra Deuka. The Kansūa (Kotah Distt.) Inscription of V.S. 795 informs that the Temple of Śiva was built by sūtradhāra Ṇaṇṇaka and that the *praśasti* was engraved by Śivanāga. The Kirāḍu Inscriptions of V.S. 1209 and 1218 refer to sūtradhāras Bhāila and Yaśodeva respectively. The architect who built the Lūnivasati at Mt. Abu was Śobhanadeva. The rounded panel of the 12th century *maṇḍapa* at Vimalavasahi, Mt. Abu, presents in the dome of the ceiling goddess Sarasvatī flanked by two architects on the two sides. The architect to the left is inscribed as Loyaṇa sūtradhāra, while the other is inscribed as Kelā.

The 15th century inscriptions from Udaipur region of Rajasthan present very interesting data. Repairs to the Samidheśvara Temple at Chittor were done by sūtradhāra Māna. Karaṇā and Phanā were famous sculptors during this period. A number of Sanskrit works in this field were composed by sūtradhāra Maṇḍana, a famous architect of Mewar. He was probably inspired by the work on architecture, *Aparājita-paripṛcchā*, compiled by his predecessor Bhuvanadevācārya. Here, the author gives the genealogical table of Maṇḍana's family on the basis of epigraphs from Mewar. The family of sūtradhāra Jaitā was associated with the construction of the tower at Chittor. Here, the genealogical table of Jaitā is given.

The well-known Jaina Temple at Rāṇakapur was built by sūtradhāra Depāka in V. S. 1496. Mukunda and Bhūdhara, architects of Bhaṅgorā clan, built the Jagadīśa Temple at Udaipur in V.S. 1709 and received State awards for that.

Inscriptions of V.S. 1518 on Jaina Bronzes installed at Achalgarh Fort near Abu, refer to three eminent sūtradhāras, Nātha, Luṁbhā and Lāṁpā.

In the end, the author says that an exhaustive study of the sculptors and architects of Rajasthan would be interesting.

—*VIJ* Vol. I Pt. 2, September 1963, pp. 329-34

Ali, Mohammed

THE GRAECO-BUDDHIST ART OF GANDHĀRA

A great mass of sculptures and reliefs discovered from the various sites of Eastern Ariana is now known by the name of the Graeco-Buddhist art of Gandhāra. They consist mostly of images of the Buddha and relief sculptures representing scenes from the Buddhist texts.

Greek as well as other foreign influences stimulated mythology and imagery in Buddhism and Hellenistic culture in the 2nd century B.C., which led to the development of a new school of art, in which Bactria played an important part.

Figures of the emperors and notables of the Roman Empire and some other details were adapted to the Buddhist problem and they found their way into the sculptor's workshop of Gandhāra. But they were transmitted by the Buddhist craftsmen and given a Buddhist context. The first Gandhāra statue of the Buddha was made in the early part of the 1st century B.C. at the latest. Though the technique was borrowed, the art was essentially local in spirit and was closely employed to give expression to the beliefs and practices of the Buddhists.

—*Ad.* Vol. XI Nos. 2-4, 1963, pp. 1-5

ANTIQUITIES FROM INDIA, PAKISTAN AND NEPAL

Recent additions to the Department of Oriental Antiquities include (1) a gold female figure with a child clinging to her skirt and holding a bunch of grapes, probably representing the Indian goddess of good fortune, found in the N.W.F.P., (2) limestone figure of the Sun-God Sūrya, flanked by his supporters Daṇḍa, the Measurer and Piṅgala, the Recorder with the inkpot and pen, with Scythian type hats, from Madhya Pradesh and (3) two wooden panels carved with figures of the Bodhisattvas Avalokiteśvara and Mañjuśrī flanking a now lost central Buddha figure from Bengal.

—*BMQ* Vol. XXVI Nos. 3-4, 1963, pp. 130-31

Bhattacharyya, Dipakchandra

IMPORTANCE OF THE STUDY OF ICONOGRAPHY

The study of iconography enables one to ascertain the religious affiliation and helps in understanding the ideology of a particular faith to which the images of the divinities belong. It is an indispensable prerequisite for understanding the religions of ancient India.

The study of iconography reveals the absorption of deities of a particular religion into another. Jainism accepted Brāhmaṇical deities like Lakṣmī, Sarasvatī, Pārvatī, etc. Padmapāṇi Avalokiteśvara is iconographically and ideologically indebted to Viṣṇu. Vajrayāna Buddhist gods Heruka, Jambhala and Mārīcī are counterparts of the Brāhmaṇical deities Śiva, Kuvera and Sūrya, respectively. Brāhmaṇical goddesses like Manasā, Tārā, Chinnamastā and Kālī are derived from the Vajrayāna goddesses Jāṅgulī, Mahācinātārā, Vajrayoginī and Nairātma, respectively.

The Buddhists, in order to exhibit the superiority of their gods and goddesses, designed several deities showing disrespect and ill-treatment to the Brāhmaṇical gods. But there is absence in Brāhmaṇical religion of disregard for any god of the alien faith. The sectarian rivalry gradually yielded place to cult-syncretism, which is illustrated by numerous mediaeval sculptures.

The study of iconography not only gives us new information but also corroborates the evidence gathered from other sources.

The images of divinities sometimes bear inscriptions giving names of the donors of images, contemporary rulers and dates, which help us in reconstructing the history of little known or obscure periods of Indian history.

An intelligent study of iconography may also reveal interesting information about the social and cultural traits of the people who made and worshipped the images. The study also adds to our knowledge of ancient Indian architecture and painting. A fair knowledge of this subject is essential for interpreting correctly the theme and content of ancient Indian art.

—*CR* Vol. 168 No. 3, September 1963, pp. 274-77

CHART OF ICONOGRAPHY

This is a list of 510 icons with their Sanskrit and Tibetan names and lithographic impressions.

—*Marg* Vol. XVI No. 4, September 1963, pp. 38-43

Devahuti, D.

ROLE OF ARCHITECTURE AS REVEALED BY EARLY INDIAN ART

Bharhut represents a civilization and a structure of society that was mainly rural and agricultural. Mathurā and Amarāvatī reflect the tastes and attitudes of a new middle class given to industry and trade.

Bharhut art marks the change-over from the wood to the stone medium. Indian art was influenced by the art of the outside world.

—*IAC* Vol. XII No. 2, October 1963, pp. 82-89

Elsey-Double, E. S.

INDIAN ART AT OXFORD, THE NEW DEPARTMENT AT THE ASHMOLEAN

The author describes some pieces of Indian art in the Ashmolean Museum, *e.g.*, a terracotta Yakṣiṇī from Tamluk *cir.* 100 B.C., a red sandstone relief of Yakṣiṇī from Mathurā (1st-2nd century A.D.), a bronze image of Viṣṇu with a lotus with each of its petals carrying a small bronze figure of one of the incarnations of Viṣṇu from Nepal (12th century A.D.), a grey schist relief of the *parinirvāṇa* of the Buddha from Gandhāra (1st century A.D.), a stone standing Buddha 44½″ high of the 9th century A.D., Śiva-Dakṣiṇāmūrti from South India (10th-11th century A.D.), two heads from Mathurā including one of Śiva (5th-6th century A.D.), a male head with moustache from Akhnūr (Kashmir) of the 8th century A.D., a 21¾″ *Nandin* from South India (16th-17th century A.D.), a beautiful bronze image of *Gaurī* from South India (14th century A.D.), a grey schist seated Bodhisattva of Gandhāra school from Hoti Mardan (1st century A.D.), etc.

—*AL* Vol. XXXVI No. 2, 1963, pp. 27-31

Gnoli, G.

THE TYCHE AND THE DIOSCURI IN ANCIENT SCULPTURES FROM THE VALLEY OF SWAT

Among the sculptures found in the Swat Valley, there is a piece of exceptional importance, a frame with five panels. Starting from the bottom, the first panel depicts a sitting *Yakṣa*, the second, two standing male figures holding hands, the third, a divinity with six arms in a frontal position and the fourth, two standing female figures in a frontal position.

The types of standing Dioscuri in this frame are evidently barbarised showing that they represent a phase posterior to that of Greek domination. The type of the Tyche also belongs to a stylistic phase of Hellenistic art well-advanced in time and characterised by the so-called Pārthian influence. Thus they belong to the Śaka-Pahlava period.

The male divinity with six arms, holding *cakra* and *vajra*, recalls the iconography of Śiva on the coins of the Kuṣāṇa king Huviṣka. A sculpture recently discovered at Saozma Kala, now in the Museum of Mazār-i-Sharif, presents an iconography of the god typically Hellenistic in its attributes, the club, the leontis, the trident and the apples of the Hesperides. The comparison between this sculpture and the types of Śiva on the Kuṣāṇa coins shows, without possibility of doubt, that the classical influence was the determining factor in the formation of Śiva's iconography.

Thus, it appears that in the formation of Śaivism, the cults diffused among the peoples of the mountainous zones of Afghanistan and Swat undoubtedly played a very important role. It is very probable that the warrior god of Swat is a part of the phase of Śaivism, which we might call 'pre-historic'. His figure can be associated with that of the god of Mount Jāguḍa and other mountain gods.

—*EW* Vol. XIV Nos. 1-2, March-June 1963, pp. 29-37

Goetz, H.

TWO ILLUSTRATED PERSIAN MANUSCRIPTS FROM KASHMIR

In 1949, the Fitzwilliam Museum in Cambridge acquired from the P.C. Manuk Collection a manuscript of Sa'dī's Bostān written in 1505 A.D. by Abū'l-Hasan ben Razavī in Srinagar. The author is of the opinion that the miniatures of this manuscript are not very satisfactory, though they have been executed by a skilled hand. The drawings are very careful, but have nothing of the calligraphic verve of good Persian miniatures and the colours are rather dull. In case these miniatures might be characteristic of the pictorial style of their time, they would reveal a rapid decline since the golden age of Zain-ul-'Ābidīn.

The most elaborate one shows nude ladies in a hammām. The other figures represent the hunters, etc. The verve of the drawing and the Persian costume and turban of the bust of the youth appear to be of 16th century. In the author's opinion, the painter was Āqa Rizā, who had come to India as a companion of prince Muzaffar Husain Mirzā who in 1595 had sought refuge at the Mughal Court, handing over Quandahar to Akbar.

The author has inspected another manuscript which might have come from pre-Mughal Kashmir. It is a fine Khamsa of Nizāmī in the Dogra Art Gallery at Jammu.

The author concludes that Islamic painting under the Sultanate of Kashmir seems to have been a mere variety of Persian painting, in contrast to contemporaneous architecture. Pictorial art continued the Islamic tradition up to the present day, though switching over to Mughal and Perso-Afghan motives. The Hindu style of painting, derived, in the last instance, from the Kangra-Rajput school and characterised by rather small, generally Tāntric miniatures in minium-red and gold, was introduced first by the Jammu Mahārājas. Both these Kashmir styles still need exploration.

—*Ar. A* Vol. IX Nos. 1-2, 1962-63, pp. 61-72

Govinda, Lama Anagarika

SOLAR AND LUNAR SYMBOLISM IN THE DEVELOPMENT OF STŪPA ARCHITECTURE

The physical elements, stages of consciousness corresponding to them, and that which transcends them, have their place in the psychocosmic image of Man and this suggests a psychocosmic interpretation of the *stūpa* symbolism. One can see hidden in the Nepalese *stūpa* a human figure—crossed legs in the base, the body up to the shoulders in the hemisphere and the head in the *harmika*. This also corresponds to the doctrine of *cakras* through which consciousness develops from experience of material sense objects, through that of pure mental objects, to the supramundane consciousness of enlightenment. The *cakras* are the radiating centres of psychic force in the human body. The solar and human forces move up and down between the seven *cakras* along Piṅgalā and Iḍā, respectively. The former have the properties of intellectual activity, representing the conscious, differentiated, individualised life. The latter have the regenerative properties and the unity of undifferentiated subconscious life as represented by the latest creativeness of seed, egg and semen.

In the Tibetan treatise on the Yoga of Psychic Heat, we are told that when the solar vital force unites with the lunar one, which stands for the five elements, enlightenment is gradually attained. Thus, in early Buddhism as well as in the later Tibetan Yoga, bodily harmony was both the effect and the condition of all higher spiritual attainments.

On the basic transcendental ideas, psychic processes could be expressed by material equivalents, either in terms of the human body or in terms of colours and architectural forms. The elements, in their turn, are symbolised by particular colours and particular basic forms. Earth is represented by a yellow cube, water by a white sphere, fire by a triangular body, air by a green bow-shaped semi-circle or hemisphere and ether by a blue dot or a multi-coloured flaming jewel. It is significant that the basic principles of the later *stūpa* architecture prevalent in the northern countries of Buddhism are represented by a sphere upon a cube, a cone or pyramid up in the sphere and upon that, a cup-like hemisphere which carries a drop-like body upon its plane surface.

—*Marg* Vol. XVI No. 4, September 1963, pp. 15-17

Gupte, R. S.

THE DANCING PANEL OF AURANGABAD CAVES

In a panel in Aurangabad Cave No. 7, which is a *vihāra*, a young and beautiful female dancer is shown dancing with gay abandon. The dance panel in Cave No. 1 at Ajanta is similar to the Aurangabad panel in certain respects. But at Ajanta is depicted the story of king Mahājanaka determined to renounce the world and the Queen-Mother arranging a dance performance to entangle her son in the snares of passion.

The Aurangabad figure answers perfectly the description of the Yakṣī of *Meghadūta* and it appears that this girl serves the same purpose. The sculpture is a masterpiece of art.

The only possible explanation one could offer is that the dancing panel represents a variation of the Māra theme, in which Hindu ideas play a dominant part. It may have been inspired by the Ajanta painting which preceded it in point of time.

Māra is an important figure in the mythology of the Buddhists. He is the God of Death and he likes to keep people entangled in the cycle of birth and death. He is the Buddhist personification of Kāma and the seven beautiful female artists depicted in the dance panel are Māra's daughters who are also allegorical creatures. They represent craving, hate, lust, etc. The Hindu belief in *Ṣaḍripus* is well-known, but, according to the *Varāha Purāṇa*, there are eight Mātṛkās who represent eight vices. The qualities attributed by *Varāha Purāṇa* to the Mātṛkās are those attributed by Pālī and Sanskrit Buddhist canon to the daughters of Māra.

It appears that *Varāha Purāṇa* was followed by the artists of Western Deccan and it is quite possible that the *Varāha Purāṇa* idea influenced the artists who sculptured the dance panel of Aurangabad.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 181-86

Jain, Niraj

KHAJURĀHO KĀ PĀRŚVANĀTHA JINĀLAYA (PĀRŚVANĀTHA JINĀLAYA OF KHAJURĀHO)

Neighbouring region of Khajurāho in ancient India was known as Vatsadeśa, which was known in mediaeval period as Jejāka-bhukti and later the same was called as Bundelkhand. There is a series of Śaiva, Vaiṣṇava and Jaina temples at Khajurāho. Series of Jaina temples at Khajurāho is known as series of eastern temples. Of these temples, the Pārśvanātha Temple (10th century) is the best from every point of view.

During the reign of Candella king Dhaṅga (950-1002 A. D.), there lived a wealthy merchant named 'Pāhila' at Khajurāho. He constructed this beautiful and large Temple of Pārśvanātha. 68′ in length and

35′ in breadth, the temple is situated, like other temples of Khajurāho, on an extensive and lofty pedastal. It is a Pañcāyatana type of temple of Nāgara style. There are hundreds of minarets, large and small, on this temple. There are various images on the external wall of the temple. Some of these images are described in detail in the article. Other details of the construction of the temple are also given.

On the door of the temple, there is an inscription of 1011 Vikrama era which gives the information as noted above, that the temple was built by Pāhil during the reign of king Dhaṅga. Many eminent writers, such as Fergusson and Stella Kramrisch, have admired the artistic beauty of this temple.

—*Anc*. Vol. XVI No. 4, October 1963, pp. 150-54

Khokar, Mohan

ŚAIVISM AND VAIṢṆAVISM IN INDIAN DANCE

There is a fairly pronounced Śaiva and Vaiṣṇava element in Indian dance, ample evidence of which is available in the mythological lore, in the classical, folk and ritualistic dances of India and in the numerous representations of dance poses in Indian art.

Bharata-nāṭya, believed to be the earliest form of classical dance in India, is mostly in honour of Śiva. Though Śiva and Pārvatī are included in Bharata-nāṭya themes, Skanda provides most of the *śṛṅgāra-rasa* in them. Later on Vaiṣṇavite themes also came to be employed and today we find an equal proportion of Śaivite and Vaiṣṇavite themes in the *abhinaya* of Bharata-nāṭya.

Almost all the Kuravañjis, which are not addressed to any king, are written in honour of Lord Śiva. One of them — *Aḷagar* — is in honour of Viṣṇu.

The *Bhāgavata-Mela-Nāṭaka* of Tamil-Nāḍ and the *Kūcipūḍi* tradition of Āndhra are almost exclusively Vaiṣṇavite and in the *Kathakali* repertory also, the majority of themes are Vaiṣṇavite.

Kṛṣṇaṭṭam, Rāmanāṭṭam and Cākkiār Kūttu, all use themes based on the *Rāmāyaṇa* and the *Mahābhārata*. The thematic portion of the *Kathak* dance of Northern India originally pertained almost exclusively to Kṛṣṇa, but later on a few dealing with Śiva were added. *Maṇipuri* dancing is at present a predominantly Vaiṣṇavite art, but it had, at the outset, strong affiliations with the tenets of Śaivism. Though played at the time of *Śivarātri*, there is no rigid sectarianism in the staging of *Yakṣagāna* plays.

The Chhau dance of Orissa and Bihar is dedicated to the Ardhanārī representation of Śiva, but the themes are not exclusively Śaivite. Orissi dance is mainly Vaiṣṇavite.

Even in the folk dances of India, like *Rāsa-līlā*, *Jātra*, *Daṇḍīya-rāsa*, *Ojapali*, *Bohada*, *Karagam*, *Garba* and *Kavaḍi*, there is a sort of Vaiṣṇavism and Śaivism.

—*BITC* Pt. I, 1963, pp. 1-16

Mahapatra, S. S.

A RARE VIṢṆU-LOKEŚVARA IMAGE FROM MIDNAPUR, WEST BENGAL

The elegantly carved image of Viṣṇu Lokeśvara in sand-stone found in the obscure remote village of Pathra, 10 miles from the district head-quarters of Midnapur, is described in detail, as a Viṣṇu image absorbing Mahāyāna features. The same type of Viṣṇu-Lokeśvara is also found from Dinajpur datable in the 12th century A.D. These characteristics are also noticed in the Ghiyasabad and Sagardighi figures of multi-handed Lokeśvara-Viṣṇu images.

The author is inclined to ascribe the image to the late 9th century A. D.

Images of the Buddha are worshipped as Śiva or Viṣṇu in many places in Bengal. Śiva and the Buddha were integrated in Java and Bali.

The structural activities of this ancient locality appear to have covered approximately a period of 200 years from the 17th century A.D. to the 18th century A.D.

—*FL* Vol. IV No. 3, March 1963, pp. 88-91

Majmudar, M.R.

A NEWLY DISCOVERED VIṢṆU IMAGE FROM ḌHĀṄK

A Viṣṇu image has been discovered from Ḍhāṅk and is preserved in the Gandhi Smṛti Collection at Bhavanagar. It seems to be a continuation of the Gupta tradition and reminds us of the early Kuṣāṇa sculptures. It is identical with the images of Viṣṇu discovered from Tena and Bhinmāl in Gujarat.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, p. 321

Sharma, Manohar

SYĀNAṆA KĪ PAHĀṚĪ KĀ MADHYAKĀLĪNA DEVĀLAYA (THE MEDIAEVAL TEMPLE ON THE HILL OF SYĀNAṆA)

The author has described his research tour in the aforesaid region. He has referred to three temples of red-stone, shaped like a chariot. The images of the temple are sculptured like those of Harṣanātha and Tūndā.

In the central temple, there is a pillar containing an inscription of the 14th century of the Vikrama era, which has now become indistinct.

—*Va.* Vol. VI No. 1, January 1963, pp. 7-9

Milkovich, Michael

ANCIENT ART IN THE WORCESTER ART MUSEUM

The author describes the art-pieces from India in the Worcester Museum. In the twenties, a standing Buddha, a frieze of figure from Gandhāra and a lively bronze Pārvatī were acquired for this museum. A bronze group of Indian gods from South India of the 11th-12th century belonging to the Coḷa period is remarkable. This group, cast by the lost-wax method, represents Śiva, his consort Pārvatī and their son Skanda. The bisexual nature of Śiva, evident here only in the different ornamentation of his ears (a man's ear-ring in the right ear and a woman's in the left), places him in the Hindu hierarchy before Brahmā or Viṣṇu.

—*Arc.* Vol. XVI No. 3, September 1963, pp. 154-61

Mireille Benisti

LA VEDIKĀ ORNEMENTALE (THE ORNAMENTAL *VEDIKĀ*)

The word *vedikā* is utilised in the terminology of Buddhist architecture in the sense of the balustrades of *stūpas,* especially those, which go round the monuments marking off the passage of circumbulation (*pradakṣiṇā-patha*). They are called *vedikā,* because they depend upon the *vedī*. The *Mahāvaṁśa* distinguishes between the *pāda-vedikā* (the barricade at the bottom, which marks off the *pradakṣiṇā-patha*), *kucchi-vedikā* (the barricade of the belly of the dome) and the *muddhavedī* (the barricade at the head of the summit).

It is very probable that the stone *vedikā*, which one finds at ancient sites, has succeeded the barricades of wood, which encircled the sacred objects and places.

Corresponding to architectural *vedikā*, there are also ornamental *vedikās,* employed for decoration purposes and as sculptural motifs. A passage of the *Mahāvaṁśa* mentions the *vedikā* among the ornaments, which the painters depicted on the *stūpas.*

The author of this article has traced eight forms of the motifs of the ornamental *vedikā*:

(1) The *vedikā* made of pillars (*staṁbha*) and transversals (*sūci*) between the plinth and the uppermost transversal with no decoration.

(2) The *vedikā* made of the inter-crossings of pillars and transversals between the plinth and the uppermost transversal with the pillars showing ornamentation of half medallions in high or low relief.

(3) The *vedikā* having pillars with half medallions as in type (2), but having the uppermost transversal decorated with the design of a garland or leaves of acanthus and the plinth decorated with lines of animals or motifs of leaves.

(4) The *vedikā*, besides having the characteristics of type (3), showing the pillars and transversals ornamented with medallions which are of the form of a lotus and are done in low relief.

(5) The *vedikā*, having all the characteristics of type (4), but having the medallions on the transversals done in high relief.

(6) The *vedikā*; having the medallions in low relief on the pillars and high relief on the transversals, the succession of the pillars and transversals being interspersed with the representation of symbols like throne, tree, *stūpa*, etc., with persons crowding round them.

(7) In this type, the intercrossing of pillars and transversals is considerably reduced. The scenes are closer to each other and are richly decorated.

(8) The medallions on the transversals disappear. The scenes follow each other and are separated by columns.

The earliest evidence for type 1 goes back to the 2nd century A.D. and that for the latest (type 8) reaches up to the 3rd and 4th centuries A.D. Thus the evolution of the ornamental *vedikā* is spread over a period of about 600 years.

The first type is found throughout the country and is based on actual models of that period. The second type is attested at Mathurā, Kanheri, Nāsik, Khaṇḍagiri and Sāñcī. It is also observed in the art of Gandhāra as well as that of Kashmir.

The 3rd type is noticed at Nāsik and even at Gandhāra. It is noteworthy that types 2-3 are not found at Amarāvatī. Type 4 exists at Amarāvatī, Kanheri and Begram; type 5 is present in the third cave at Nāsik; type 6 at Amarāvatī and Jaggayyapeṭa; type 7 át Amarāvatī, Nāgārjunakoṇḍa, Goli, etc. Thus it is clear that the later types of the ornamental *vedikā* were prevalent, particularly in Āndhra-deśa and were conspicuous by the absence of it in other parts of India.

The author traces the chronology of the Buddhist art of the aforesaid sites in terms of the evolution of the forms of the ornamental *vedikā* studied in this paper. He notes that sometime in the 4th century A.D., the *vedikā* disappeared from the Buddhist architecture and consequently from the sculptural domain also.

—*BEFEO* Tome LI Fasc. 2, 1963, pp. 391-402

Mittal, Jagdish

CARICATURE AND THE COMIC IN ANCIENT INDIAN ART

Caricature which plays a prominent part in politics today, either as pure fun or as a potent instrument to watch the civic rights of the people, their liberty and responsibilities, is a new development. In ancient India, it occupied a minor place in the field of art. Indian art cared more for the permanent and elevating values in life than for the minor aspects of depicting the ludicrous and grotesque. The earliest example of the humorous theme in Indian art is found at Mohenjo-daro. Caricaturish element is manifest, though in a small degree, in the ancient and mediaeval sculpture, literature and paintings. The humorous and the satirical themes received their impetus and vitality from folk-life and folk-art. In spite of the fact that innumerable examples of erotics are found at Khajurāho, Koṇārka and in miniature paintings, etc., the scarcity of the comic and caricature in Indian art is baffling. Erotic sentiments depicted in art found religious sanction from the Kaula Kāpālika cult of Śaivism, but caricature was not considered a serious branch of either painting or sculpture.

—*RL* Vol. XXXIII Nos. 1-2, 1963, pp. 60-69

Nanavati, J. M.

THREE POST-GUPTA SUN IMAGES FROM SAURĀṢṬRA

Iconic Sun-worship known from Kuṣāṇa age, maintaining its development during the Gupta period, became popular in Western India in the post-Gupta period. Varāhamihira endorses this. The three post-Gupta images, discussed here, hail from west coast of Saurāṣṭra.

The oldest of the three comes from Mangrol—the two-armed image with lotus-bearing mutilated hands. A gracefully placed *mukuṭa*, two-stringed necklace, *upavīta*, *vanamālā*, semi-transparent *dhotī*, etc., are the ornaments and costumes of this image. The face is aglow with a compassionate and serene expression.

On either side of the principal image stand the consort and the attendant—Rājñī and Nikṣuphā and Daṇḍī and Piṅgala—respectively. The scythian cap of the attendants is notable. The simple incision marks the halo behind the image.

From (1) the type of *ālaka* on the head and (2) the kind of *mukuṭa* and the ethnic features of the image, its date may possibly be fixed in the 6th-7th century.

Image no. 2 is from Prabhāsa Pātan, the greatest centre of Sun-worship in mediaeval period. This image probably belonged to the Sun temple of Arkasthala. The left hand (mutilated), holding the lotus stalk, the calm and blissful round face, an octagonal *mukuṭa*, two-stringed *mālā* folded *uttarīya-paṭṭa* reaching up to the feet, a transparent *dhotī*, plain shoes—these are the characteristics of this image.

The image is certainly of the post-Gupta period. On stylistic grounds, the image may be dated to early 8th century.

The 3rd image from Jamnagar Museum stands in *Samabhaṅga* with full blown lotus in each hand. The vestigial wig on the head and *mukuṭa* similar to that of the images of Sūrya and Viṣṇu of mediaeval period, *Prabhā-maṇḍala* behind the head, *uttarīya-vastra, hāra* and *upavīta* show the mannerism of the Pratihāra-Rāṣṭrakūṭa age. The *kaṭisūtra* is also symptomatic of the late post-Gupta age.

The image belonged to the 8th century; for, its resemblance with an image preserved in the Prince of Wales Museum of Bombay from North Gujarat enables us to fix the age. The latter image has been surmised to belong to the early Rāṣṭrakūṭa period.

—*JGRS* Vol. XXV No. 100, October 1963, pp. 295-96

Panchamukhi, R. S.

BUDDHIST ART IN ĀNDHRADEŚA—THE PREDECESSOR OF CĀLUKYAN STYLE

The earliest Buddhist antiquities in Āndhradeśa come from Amarāvatī, dated probably 200-100 B.C. A net-work of *stūpas* and *caityas* has been discovered in the Krishna valley carrying their chronology roughly to the 3rd century A.D. These monuments were constructed between 300 B.C. and 300 A.D. and show the highest point of development in South Indian Buddhist art. They consist of *stūpas, vihāras,* temples, pavilions, carved slabs, Āyaka pillars, etc. The last depict the main events in the life of the Buddha and the *Jātaka* stories.

Since these monuments are spread over four or five hundred years, the style naturally shows two or more stages of development with marks of foreign influences.

The Amarāvatī monuments show the best specimens of a well-developed art of the 2nd century B.C. Their virility, plastic beauty, high intellectual qualities and skilful technique must have taken immense time in reaching that standard. This school, even though influenced by other schools, is not the product of Northern or Western school of art.

In brief, the most important distinctive features of Amarāvatī school are: (1) The construction of the *stūpas* and the introduction of Āyaka pillars and Āyaka platforms. (2) The sculptures, which adorn the platforms, portray the Buddha's birth, his going forth, the Saṁbodhi, the first Sermon and his death. (3) Various lotus designs exhibit great improvement upon the older art of Mathurā and western India. The delicacy and crispness of the carvings are unparalleled. (4) The sculptures show elongation of figures. (5) The narration of many events of importance is also a special feature. (6) The dress and demeanour of Dvārapālakas and coin-like gold medallions show the influence of Graeco-Roman-Gāndhāra art. Still it does not affect the originality of this art. (7) The sculptures are full of vigour.

The early Āndhra art of the Buddhist period shows the process of reviving the best in the Vedic and Buddhist mythology.

The Buddhist art of Āndhradeśa marks the starting point for the development of art-styles in South India.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 310-20

Patel, Ambalal J.

FOLK TERRACOTTAS OF GUJARAT

It is well-known that during festivals, people offer various clay-animals, human figurines, balls, votive tanks, Garba, Ghumat, bamboo-sticks, etc., to the *Grāmadevatās*. The animals are called *'Ghodā'*, but actually they could be figurines of horse, elephant, tiger, rhinoceros, cow, buffalo or camel. Sometimes they are offered as *'Swārī'* (vehicle) and sometimes they are offered as *'Bhog'* (sacrifice). This cult of *Grāmadevatā* is very popular, especially in Gujarat.

A person in distress vows to offer a horse or an elephant or a tiger or a rhinoceros to godlings or *Grāmadevatās*. When his wishes are fulfilled, he offers, as a substitute, this trumpery donation. It is worth noting that the worship is carried on generally by non-Brahmin priests, exorcists, *Bhuvas* and *Bhagatas*.

The colour and shape of these terracotta offerings suggest the artistic tastes of the people in activities of daily life.

—*JMSB* Vol. XII No. 1, April 1963, pp. 63-70

Rahula Sankrityayana

TECHNIQUE IN TIBETAN PAINTING

Sometimes Tibetan paintings look predominantly Chinese, sometimes Indian, but nearly always there is that subtle blending of the Chinese and Indian elements in them which makes them neither wholly Chinese nor Indian, but Tibetan. The Chinese influence is apparent in the treatment of landscape. Certain Chinese conventions are also employed. The subtle gradation of light colours is derived from Chinese sources. On the other hand, the hieratic scheme of arrangement in paintings with the importance of the central figure, indicated by the relatively greater size, is a wholly Indian conception.

Apprenticeship in painting in Tibet begins at the age of eight and the training is long and systematic under the supervision of a skilled master. Charcoal pencils, brushes and colours are made by the painter himself from the material obtained from different places, far and near.

First is given a preliminary training in drawing. Then the pupil is taught to paint in plain colours separately. He learns what colours should be used to paint different objects like the clouds, the sky, the parts of the body, various garments and the leaves of trees.

Ordinarily the base material used for painting in Tibet is cotton cloth, but silk is sometimes used as well as paper, stone tablets, pieces of wood and mud walls.

Tibetan artists follow a fixed procedure in painting. First the base is prepared. Next lines and circles are drawn to give a proper scale. The subject is outlined with charcoal and the outlines are carefully redrawn with ink. Next the ground is painted, first with pure colours and subsequently with mixed colours and then the details are elaborated. Following this, gold is placed at places previously marked with ochre. Now comes the delicate work of painting hair, moustaches, beards and eyebrows with the finest of brushes and the burnishing of the gold. The result may be but a lifeless replica of a thousand similar paintings or it may be a glowing work of art which centuries later can still capture the imagination because of some quality forever defying dry analysis but everywhere recognised by the name of genius.

—*Marg* Vol. XVI No. 4, September 1963, pp. 30-33

Raj, Jagdish

BRITISH INTEREST IN KHAJURĀHO

Khajurāho is famous for its magnificent temples unrivalled in point of form and richness of carving by any other group of kindred monuments in India. The majority of temples belong to the 11th century and are built on a large and grand scale. From the manner of their construction, it appeared up to the early 19th century that they would last forever. But in 1886, due to absence of periodical repairs, and vandalism, their number was found to have been reduced from 80 to 35. It was with the efforts of the Archaeological Department, the Mahārāja of Chatarpur and the personal interest of Sir John Marshall, that the proper conservation of these monuments of India's ancient glory was definitely assured.

In 1889, Burgess, the Director-General of the Archaeological Survey of India, suggested some ordinary repairs. Later on Jardine, the Political

Agent of Bundelkhand, realised the importance of these temples and secured the services of Manly, an English Engineer, from Panna Darbar, and those of a mason artist from Jaipur in this regard. Due to the efforts and recommendations of Manly, J. A. Page and Sir John, the programme for conserving these monuments was carried out successfully.

—*CF* Vol. VI No. 1, September-October 1963, pp. 44-49

Randhawa, M. S.

THE CULT OF TREES AND TREE-WORSHIP IN BUDDHIST-HINDU SCULPTURE

Before man developed agriculture, he lived mostly on the fruits of trees, and the flesh of wild animals. Trees provided him shelter against inclement weather and also fruits and nuts as food. Therefore, from the earliest times, man began to regard the trees as gods and goddesses.

The author has traced references to tree-worship in China, Japan, Egypt, Greece, Ancient Germany and other countries of the world.

In India, tree-worship is attested in the culture of the Indus valley. A seal from Harappa is engraved with the likeness of a weeping willow tree with hanging branches. Buddhism adopted the cult of tree-worship from the older religions prevailing in the country.

One of the earliest representations of vegetation is the *Kalpa-vṛkṣa* of Besnagar or Vidiśā of the 3rd century. The author has also traced the representations of trees of different species in the area of Bharhut (c. 184-72 B.C.), Bodhgayā (c. 100 B.C.), Pawaya (second half of the first century B.C.), Sāñcī (c. 200 B.C.-200 A.D.), Bhājā (c. 200 B.C.-200 A.D.), Mathurā (c. 78-200 A.D.), Amarāvatī (c. 200 B.C. -200 A.D.), Nāgārjunakoṇḍa (c. 175-250 A.D.), Gupta art (c. 320-600 A.D.), Ellorā (7th-9th centuries A.D.) and Mediaeval art (900-1200 A.D.).

—*RL* Vol. XXXIII Nos. 1-2, 1963, pp. 1-42

Rao, M. Rama

EARLY CĀḶUKYAN ARCHITECTURE—A REVIEW

There are three styles of ancient architecture—*Nāgara, Drāviḍa* and *Vesara*. A *vimāna*, which is four-sided in its entirety, is *Nāgara*, that which is eight-sided from the neck is *Drāviḍa* and that which is round from the neck is *Vesara*. The first is prevalent in the region between the Himālayas and the Vindhyas, the second between the Kṛṣṇā and the Kanyākumārī and the third between the Vindhyas and the Kṛṣṇā.

Early Cāḷukyan temple architecture is characterised by curvilinear *vimāna* and *āmalaka-śikhara*, which are different from those of Orissan and north Indian temples. The *Vesara* temples with curvilinear *vimānas* and *āmalaka-śikharas* reveal quite a variety of plan ranging from the simple structure with the *garbhagṛha* alone to the complex containing *garbhagṛha*, *antarāla*, *pradakṣiṇā*, etc. Most of the shrines are inside walled and roofed enclosures and constitute a single structure, while the temples of Orissa and north India are composites of four more or less independent structures on the axis. Secondly, the *pradakṣiṇā* is common to most examples and this is conspicuously absent in the temples of the north. Thirdly, the decoration of the under side of the ceiling with big sculptured figures is also peculiar.

The enclosing walls of the temples are both plain and decorated. They are straight and have no angles. The doorways have well-carved jambs with figure sculptures. The niches are often plain and sometimes project a little forward, but are not situated inside buttress-like projections. The *vimānas* have *koṇika* and *rāhā pāgās* decorated with vertical rows of gable arches and not with similar rows of miniature *vimānas* resembling the main *vimāna*. The pillars are conspicuously found in these temples. Cāḷukyan temples are different from Pallava temples in many ways.

—*JIH* Vol. XLI, Pt. 2, August 1963, pp. 431-57

Rao, M. Rama

THE MAṆIKAṆṬHEŚVARA TEMPLE, KĀḶAHASTI

The temple of Maṇikaṇṭheśvara, built under the Coḷas in the 11th and 12th centuries, is situated to the east of the famous Kāḷahastīśvara Temple at Kāḷahasti. Some architectural and sculptural features of this temple, particularly, the figures of Nṛtta-Gaṇapati, a dancing figure, a woman in *tribhaṅga* posture and a kinnara, are noteworthy. A Devī temple to the east of the aforesaid shrine is notable for typical Coḷa capitals. Adjacent to this temple is the Dakṣiṇāmūrti shrine. Beyond the *maṇḍapa*, the rock in the north also contains some fine sculptures like those of Naṭarāja, Śiva and Pārvatī, Nṛtta-Gaṇapati, etc.

—*JAHRS* Vol. XXVIII Pts. 3-4, 1962-63, pp. 1-4

Ray, P. K.

A UNIQUE IMAGE OF VIṢṆU-KṚṢṆA IN THE ORISSA STATE MUSEUM

Between the periods of *Bhagavadgītā* and *Anugītā*, the identity of Vāsudeva-Kṛṣṇa with Viṣṇu had become confirmed, but no composite image of Viṣṇu-Kṛṣṇa has probably been found anywhere in India. One such image was discovered from Dharmaśālā in the district of Cuttack. The image is, therefore, of great iconographic importance and may be ascribed to about 13th century A.D. The main features of the two deities, as described in *Aṁśumdbhegame*, *Vaikhānasāgama* and *Mānasāra*, are found in this image.

This image of Viṣṇu-Kṛṣṇa may be of the northern type, because it has Śrī and Sarasvatī holding a lotus and a lute, respectively. This particular feature also corresponds to the description of such images given in *Matsya, Agni* and *Kālikā Purāṇas*.

The earliest evidence of the worship of Viṣṇu in Kaliṅga is found in the copper-plate grants of the Māṭharas and Vāsiṣṭhas of the 4th and 5th centuries A.D. From the 7th to the 13th century, the cults of Viṣṇu and Vāsudeva prevailed side by side, but the latter became popular from the 11th century. After the visit of Rāmānuja to Orissa in the 12th century, Vaiṣṇavism predominated over its rival Śaivism and since that time up-to-date Rādhā-Kṛṣṇa cult has been predominant. During the period Kṛṣṇa and Viṣṇu began to be looked upon as identical.

—*OHRJ* Vol. XI No. 4, 1963, pp. 255-59

Rosenfield, J. M.

ON THE DATED CARVINGS OF SĀRNĀTH

Three images of the Buddha were dedicated in 474 and 477 A.D. at Sārnāth. Their donor was the Bhikṣu Abhayamitra. In the inscriptions, accompanying the images, the term *citra* denotes the art of painting (and sculpture) as a body of independent knowledge and technique and also bears connotations of the giving of brilliance and wonder to form—that is, of artistic expression.

As documents of aesthetic awareness, these Sārnāth stone-images are imbued with the psychological and spiritual values of monastic Buddhism. While the figures stand in a distinct hieratic frontality, they also have a subtle contraposto, a slight flexion of the body (the *abhaṅga* pose), in which the weight is thrust onto the right hip. This eases the strict frontality of the pose, reinforces the sinuous swelling of the contours and imparts a slight sense of movement to the figure. The bodies have an extraordinary quality of weightlessness and equipoise, mainly because their plain surfaces allow the various parts of the body to blend freely one into the other. The faces, though damaged, preserve a benign expression, a flawless spiritual state untouched by egotism, passion, delusion, anxiety or doubt, just as the body itself is unmarred by the blemishes and imperfections of an ordinary mortal.

The lotus creeper in the halo is the emblem of a world rightly ordered and shows that the sculptors were affected by the notion that material well-being was among the fruits to be gained from the Buddha's *dharma*.

The author holds that (1) the influence of the Mathurā school in eastern India persisted as late as the mid-fifth century A.D., (2) that there does not yet exist evidence of a substantial body of 'pre-classical'

Sārnāth sculpture and (3) that the median date for the 'classical' phase of the school was around4 75 A.D. These assumptions suggest a revision of the current notion that the best art of the period belongs to the time of Candragupta II and Kumāragupta I.

—*AA* Vol. XXVI No. 1, 1963, pp. 10-26

Sahay, Sachchidanand

FOUR RARE ROCK SCULPTURES OF VIṢṆU FROM SULTANGANJ

Sultanganj in the Bhagalpur district of Bihar is a name familiar enough for its unique bronze statue of the standing Buddha, now preserved in the Birmingham Museum. The place has made richer and more tangible contribution to the Hindu iconography than to the Buddhist. Its two interesting archaeological sites, the Mūralī and Jahāngīrā hills, abound in Brāhmaṇical rock-sculptures. These sculptures are associated with the Vaiṣṇava, Śaiva and Sun cults, and are executed in bold relief.

The article presents an iconographic and artistic study of the following four Vaiṣṇava figures chiselled on the granite surface of the Jahāngīrā hill in the mid-streams of the Gaṅgā :

1. *Bhū-Varāha* : In many features it differs from the rules laid down in the *Vaikhānasāgama*. The latter prescribes that the boar-face of the god should be slightly tilted up so as to make the muzzle approach the bosom of the earth goddess and that the face of the latter should be expressive of shyness. As against these instructions, the muzzle of the god almost touches the head of the fear-striken goddess who is shown in a state of mental relief. As against four arms prescribed in the *Viṣṇudharmottara*, we have only two arms in this specimen.

2. *Narasiṁha*, who is shown in the *pratyālīḍha* pose as against the *ālīḍhasana* prescribed in the *Viṣṇudharmottara*.

3. *Paraśurāma*.

4. *Śeṣaśāyī Viṣṇu* : The absence of the divine consort, the representation of the rosary as an attribute and of the *jaṭāmukuṭa* as the head-dress of Viṣṇu seem to be suggestive. Perhaps these devices are skillfully employed to depict the yogic aspect of the reclining Viṣṇu. This figure is particularly interesting, as the reclining images of Viṣṇu are very rare.

—*PUJ* Vol. XVIII No. 1, January 1963, pp.142-47

Sharma, Prem Lata

TRADITIONAL INDIAN MUSICAL AESTHETICS

Musical aesthetics deals with philosophical ends and ideals which the theorist or the practitioner has to keep in view and strive for. The philosophy of Saṅgītaśāstra is religious and aesthetically it teaches that the ends and ideals of music are *Bhoga* and *Mokṣa*.

In its innate form every soul has the same powers as Śiva. By a gradual alienation, Śiva gives rise to the power called *Kalā*, which in turn gives birth to the subjective powers, *Vidyā*, *Rāga*, *Niyati* and *Kāla*.

Now, *Kalā* operates from the level of *Nāda*, which regulates the Jīva's *kriyāśakti*, and the process of release from bondage involves going back to that level. When Parabrahma chooses to grace a Jīva with worship, the five effects of Śiva's Śakti turn on the reverse path to *Mukti*.

Articulate speech breaks up a 'total experience' into *vācaka* and *vācya*, which presupposes the internal activity of a living intelligent principle which is Parā Vāk. This is mere sound in the potentiality of a seed; the seed beginning to sprout is Paśyantī; the sprout into two leaves not yet separated is Madhyamā and two leaves separated from one another but joined at the root are Vaikharī.

Vāk is the director of *Prāṇa*, and the latter that of *manas*, including the senses. The senses are gratified if *Prāṇa* is favourable, and since *Prāṇa* is subservient to Vāk, material enjoyment can be obtained by the propitiation of Vāk. This is the philosophy of *Bhukti*.

—*JMA* Vol. XXXIV Pts. 1—4, 1963, pp. 83-98

Soundara Rajan, K. V.

A UNIQUE RĀVAṆA-THEME SCULPTURE FROM LAKKUNDI

The legend of the lifting of Kailāśa by Rāvaṇa is a favourite theme of poets and sculptors, and is represented in the Kailāśa cave at Ellora and many other centres of art. But the more subtle and figurative legend of Rāvaṇa's conquest of the eight Diggajas is not so prominent. During his fight with these elephants, the tips of the latter's tusks got stuck and embedded in the bronze-like chest of Rāvaṇa in the act of retrieving them.

The one and the only example of sculptural representation of this theme in the whole range of Brāhmaṇical art in India is seen on the left side of the back wall of the Kāśī-Viśveśvara temple, along with Śiva as *Gajāntaka*, on the right side, in the village Lakkundi (ancient capital of Hoysaḷas).

In literature, the version of this theme occurs in the *Campū Rāmāyaṇa* of Bhoja, *Kūrma-purāṇa* and, in some variant forms, in the *Varāha-purāṇa* and *Suprabhedāgama*. The figure is neither in *Caturā* pose nor in the *Utkuṭikāsana*, but is a half-gyrating posture with the loins turned to the front. Most of the ten hands of Rāvaṇa are broken, but those, that are intact, carry, on the right of the image, the trident and the tusk, while some hands on either side support the edge of the elephant-skin, which forms a *prabhāmaṇḍala* around Śiva, to whose right, the elephant-head is shown in its natural position. Below the dancing Śiva are depicted Pārvatī and Gaṇeśa to the left and a damaged figure, probably Brahmā, to the right.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 79-82

Swami Prajnanananda

THE HISTORICAL EVOLUTION OF THE PHILOSOPHICAL CONCEPT IN INDIAN MUSIC

In the *Āśvamedhika-parva* of the *Mahābhārata*, 53.52.54, sound has been described as the quality of the ether (*ākāśa*) and the seven tones as its attributes. According to Mātaṅga, the vital air or *prāṇa* resides in the *Brahmagranthi*. The fire or heat-energy evolved from the vital air and from the mixture of these two evolved *nāda*, the causal musical sound. The grades of sound-units evolved from the one basic sound are: (1) *sūkṣma, guhāvāsī*, (2) *atisūkṣma*, manifested in the breast, (3) *vyakta*, manifested in the throat, (4) *avyakta*, manifested in the palate and (5) *kṛtrima*, manifested in the mouth.

In the 9th-11th centuries, the concept was expressed in a clearer way and Pārśvadeva divided *nāda* into four more subsidiary units: *Kābula, bambala, nārāṭa* and *miśra*. On the basis of the *Śiva-Śakti* principle, the philosophical concept regarding the melodic types of *rāgas* evolved in the mediaeval time.

—*JMA* Vol. XXXIV Pts. 1-4, 1963, pp. 118-20

Taddei, M.

ICONOGRAPHIC CONSIDERATIONS ON A GANDHĀRA RELIEF IN THE NATIONAL MUSEUM OF ORIENTAL ART IN ROME

Bussagli held that the scene in question depicts the episode of the measuring of the Buddha narrated in the sixth *avadāna* of the *Divyāvadāna*. But the author holds that the scene is to be identified with the finding of the pillar narrated by the *Divyāvadāna*. The classical precedents for the scheme of composition of the scene are studied and it is shown that the Gandhāra artist knew how to adapt a foreign scheme of composition to the aim of an original aesthetic expression. According to the author, this motif, prominent on the Sangiorgi sarcophagus, arrived in northwestern India about the middle of the 2nd century A.D., a period which saw the intensification of commercial and cultural exchanges between the Roman empire and the Orient and the constitution of a solid political power in Gandhāra with the rise to the throne of Kaniṣka.

—*EW* Vol. XIV Nos. 1-2, March-June 1963, pp. 38-55

Tagliabu, John

REFLECTIONS ON HINDU ART

The author shows that many persons of high achievements have variously tried to search the soul of India. Breathing exercises and yogic practices help in artistic creations according to Indian way of thinking. Dancing is the highest form of art and perfection in this art requires yogic practices. Śiva, the arch-yogī of the gods, is necessarily also the master of the dance. Hindu mythology presents countless gods, each having many facets. These facets are all expressions of art. 'Art looks at us too, no matter, where we come from.'

In contrast to this rich form of Hindu art and philosophy, we have the western forms of art which are the wasteland. They announce boredom and suicide and paint men hallow. The *Bhagavadgītā*, the *Gītagovinda* and Hindu art make splendid announcements. Hinduism reminds us of innumerable transitions.

—*OW* Vol. VIII No. 2, March-April 1963, pp. 71-74

Waldschmidt, Ernst

A CONTRIBUTION TO RĀGAMĀLĀ ICONOGRAPHY

In this article, the author discusses a paper 'An Early Rāgamālā Series' written by Anand Krishna dealing with a set of 36 Rāgamālā paintings acquired by Bhārat Kalā Bhavan, Banaras.

According to the author of the present article, Anand Krishna neglects labels and couplets written on paintings. On the basis of a comparison between the paintings and the couplets, the author places these 36 paintings under three groups.

Under group 'A', he places such paintings as have pictures and couplets in conformity with each other. There are eighteen such paintings.

Under group 'B', he includes eleven examples where it is possible to establish harmony of Dhyāna and Mūrti by bringing together corresponding pictures and couplets, which have been placed on different folios.

Four out of seven couplets in group 'C' describe Rāgiṇī as incorporated in a man. In only three of the couplets, the main figure is the lady. On the other hand, two of the illustrations, not yet attributed to a couplet, present a male hero; others present heroines.

In the appendix to this article, the author finds fault with the description of two paintings given by W. G. Archer.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 278-302

III. EPICS AND PURĀṆAS

Attagara, Kingkeo

THE RĀMĀYAṆA EPIC IN THAILAND AND SOUTH-EAST ASIA

The story of Rāma must have been popular in Thailand since the Ayudhya period (1350-1767 A.D.). There existed fragments of versified recitations which used to accompany shadow-plays or 'Khon' dance-drama. But we do not have any evidence for the existence of a complete composition of the story. If there ever was any, it might have been lost as a result of the Burmese invasion of 1767.

The first known complete composition of the Rāma story in Thailand is what is known in Thai as the *Rāmakīrti*, written by king Rāma I in 1797.

A comparison between Rāma I's *Rāmakīrti* and the *Vālmīkīya Rāmāyaṇa* is revealing. Apart from differences in the names of places and persons, the Thai *Rāmakīrti* contains a number of legends which have no parallels in the *Vālmīkīya Rāmāyaṇa*. Moreover, there is another fundamental difference, namely, that the Indian *Rāmāyaṇa* was conceived as a religious work; it was meant for recitation. The Thai *Rāmakīrti* was meant for dance-drama.

As regards the sources of the Thai *Rāmakīrti*, the author agrees with Jacobi and Stutterheim in not giving credence to the view of King Rāma VI that the Thai version originated from some ancient literature or the play *Hanumannāṭaka*. In the opinion of the author, the people of India migrated to Java, Sumatra and Malaya, probably long before the time of th *Rāmāyaṇa* epic. They brought with them many phases of culture. So far a the story of Rāma is concerned, it has probably travelled overseas som time before the actual writing of the story as such. It followed the pat of the oral tradition, which was easily susceptible to change. After comparing the literary and sculptured versions of the *Rāmāyaṇa* story in Cambodia and Indonesia, the author comes to the conclusion that the Javanes legend must have been the source of some small episodes of the Thai *Rām kīrti.* The *Rāmāyaṇa* legends first came to Java and then to Thailan through Malaya. One Javanese version of the Rāma story came to Tha land and had a considerable influence on the *Rāma-jātaka* of the nort eastern part of Thailand.

—*JARS* Vol. XV, 1961, issued 1963, pp. 3-2

Barrett, E. C. G.

FURTHER LIGHT ON SIR RICHARD WINSTEDT'S UNDESCRIBE MALAY VERSION OF THE *RĀMĀYAṆA*

The *Hikayat Seri Rama* is a literary version in Malay of the Rām story—a Hindu prose narration with a few Islamic adjustments. In th present article, the manuscript of this work (Cambridge University Library add. 3756) is described. It consists of 604 pages and was completed at 1 P.M. on June 13, 1892. A comparison of the date furnished by this work with those of the versions of Roorda and Shellabear shows that the bulk of the material in the Malay saga reached the Malay world between the 13th and the 17th centuries by word of mouth, partly from eastern India and partly from western.

—*BSOAS* Vol. XXVI Pt. 3, 1963, pp. 531-43

Bedeker, V.M.

THE DHYĀNAYOGA IN THE *MAHĀBHĀRATA* (XII. 188)

In the *Mahābhārata*, Patañjali's *Yogasūtras* and *Aṅguttaranikāya*, the terms *prathamaṁ dhyānam*, *vitarka*, *vicāra*, *viveka*, *nirvāṇa* and *pari-bhāvya* are used more or less in the same sense. The Yoga technique described by Bhīṣma in the *Mahābhārata* XII. 188 appears to be very closely akin to that described by the early Buddhist texts, and is better explained in the light of the Yoga technique of early Buddhism. The author of the *Mahābhārata* and early Buddhist texts must have drawn from a common source, since Yoga had already been in practice from very ancient times as a means of achieving higher spiritual experience.

From the composite nature of Patañjali's *Yogasūtras*, the author infers that Yoga must have, during its long previous history, oriented itself to different aims and developed different techniques and that the technique of the *Mahābhārata* and the early Buddhist texts may represent one particular variety of it.

The author thinks that while *Yogasūtras* envisage one *Dhyāna*, which ultimately culminates into *Samādhi*, Bhīṣma appears to have in view four stages of Yoga, though he eventually happens to describe only the first stage.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 116-25

Bolle, Kees W.

REFLECTIONS ON A PURĀṆIC PASSAGE

In *Viṣṇupurāṇa* 1.5. 27-40, a quadruplet of beings is connected with the established three-fold order of the *guṇas*. The scheme of associations is as follows :

guṇa	birth of	time
tamas	*asuras* (demons)	night
sattva	*devas*(gods)	day
sattva	*pitṛs*(ancestors)	evening-twilight
rajas	*manuṣyas*(men)	morning-twilight.

This is not an arbitrary set of associations between philosophical notions and mythical elements. The ritualistic order sets the scene of the cosmogonic drama here.

—*HR* Vol. II No. 2, 1963, pp. 286-91

Chanana, Dev Raj

A CONTEXTUAL EXAMINATION OF THE WORDS GAṆA AND JANA IN THE *RĀMĀYAṆA*

According to the *Rāmāyaṇa*, the society of Ayodhyā was based on agriculture, while those of Kiṣkindhā and Laṅkā were tribal ones, where agriculture was not practised. The author has studied the uses of the words *gaṇa* and *jana* in the *Rāmāyaṇa* in this context.

The word *gaṇa* is used in the *Rāmāyaṇa* for tribes, *e.g.*, the Rākṣasas and the Vānaras. The word *jana* is mostly used in contexts where the people of a settled community (*e.g.*, those of Ayodhyā) are described.

The author shows that the word *gaṇa* is used only 26 times in the context of Ayodhyā, whereas in the contexts of Kiṣkindhā and Laṅkā it is used 142 times. This word is used 58 times for Rākṣasas, Vānaras, etc., against its only 5 uses for *naras*.

The word *jana*, on the other hand, is used 348 times in the *Rāmāyaṇa*, out of which, it is used for the non-*naras* only 40 times.

This shows that in the case of people living in settled communities practising agriculture, the word *gaṇa* is infrequently used and the use of the word *jana* is rare for those communities which knew no agriculture.

The author supplements his article by 7 tables showing in various ways the uses of these two words in the *Rāmayaṇa*.

—*BI*(*E*)S, 1963, pp. 131-46

Gajendragadkar, S. N.

DECORATIVE STYLE AND ALAṀKĀRAS IN THE *AGNIPURĀṆA*

The *Agni Purāṇa* makes an abundant use of *Upamās*. A large number of them are decorative. Next in importance is the illustrative simile, where well-known illustrations are given. Emotional similes are limited; only four clear instances are noticed.

There are both simple and compound similes. In a large number of cases, one or the other of the four constituents of a simile is omitted. An analysis of the simile follows. Disagreements in gender, number or case is not infrequent. Instances of this discord are analysed. A few instances of inappropriate similes are given.

In addition to *Upamā*, other Alaṁkāras are also used : *Mālopamā*, *Utprekṣā*, *Rūpaka*, *Prativastūpamā*, etc.

The *Upamānas* are introduced from different sources—the world of gods, the world of nature, the animal-world, etc. The Purāṇa states that figures of speech do not produce, but only enhance the beauty of a poem.

An index of *Upamānas* with textual references is given at the end.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 96-110

Jones, C. R.

AN ILLUSTRATED *RĀMĀYAṆA* MANUSCRIPT AND KATHAKAḶI *ĀHĀRYAM*

One of the most brilliant arts of Kerala is Kathakaḷi, and one of the most fascinating aspects of this rich form of dance-drama is its wardrobe and ornaments, *i.e.*, *āhāryam*. There is an interrelationship of Kathakaḷi costume and ornamentation with the Kerala painting, sculpture, jewellery, and especially, in this case, with the art of the illustrated manuscript. The present article discusses an illustrated or illuminated manuscript of the *Rāmāyaṇa* in the collection of the Oriental Manuscripts Library, Kerala University, Trivandrum. The manuscript was executed in 1522 A.D.

The style of rendering is clearly comparable to a style of mural painting developed in the 16th and 17th centuries. The drawings are obviously from a period when Kathakaḷi dance-drama was known and was being performed. It is almost certain that no conscious attempt was made to depict the story of the *Rāmayaṇa* in imitation of Kathakaḷi, but the artist, whoever he was, certainly was aware of this theatre-form. The style of the costumes and ornaments depicted belongs to what is now known as the Southern or Travancore tradition. One of the principal points of comparison which links this manuscript to Kathakaḷi is the use of the *kirīṭam*.

It is quite evident that the tradition of Kathakaḷi is intimately bound up with Kerala's arts of painting and sculpture and represents the culmination of these arts in a living theatre-form.

—*JKer. U* Vol. XII Nos. 1-2 (*Silver Jubilee Special*), 1963, pp. 17-26

Kantawala, S. G.

MATSYAPURĀṆA AND THE EDUCATION OF A PRINCE IN ANCIENT INDIA

The *Matsya Purāṇa* gives valuable information regarding the education of a prince. Accordingly, *trayī vidyā* was learnt by a prince from the *traividyas* after the *upanayana-saṁskāra*. A prince had also to study *ānvīkṣikī* (dialectics), *ātmavidyā* (metaphysics) and *daṇḍanīti* (science of government). From the *loka* he had to study *vartā* (theory of various trades and agriculture). He was expected to undergo training in Dharmaśāstra, Arthaśāstra, Dhanurveda, Chariot-driving and Elephant-riding. He studies also the Kāmaśāstra and the *śilpa*. Thus a prince's training envisaged a sagacious synthesis of the different *puruṣārthas* to equip him with a sound all-sided knowledge.

—*JMSB* Vol. XII No. 1, April 1963, pp. 75-79

Khan, Benjamin

THE CONCEPT OF DHARMA IN VĀLMĪKI'S *RĀMĀYAṆA*

The Hindu Seers enunciated the great principle of *ṛta*, which governs and controls the universe and is responsible for the mechanical regularity in the universe, such as the uniform succession of day and night. According to the Veda, the first products of divine fervour (*tapas*) were *ṛta* and *satya*, implying that before there could be cosmos, there must first be regularity in the behaviour of things, and that before there could be human social organisation, there must first be mutual truthfulness based upon truthful speech and conduct.

The concept of *dharma* in the first instance is allied to that of *ṛta* and *satya*—which as a cosmic principle, sustains the universe, and as a moral principle, enjoins the right path that man ought to follow.

The law of *karma* has been expounded by Vālmīki as a principle of moral retribution and never as a transcendental birth and caste principle. The law of transmigration, a corollary to the law of *karma*, is conspicuously absent in the writing of Vālmīki. According to the *Rāmāyaṇa*, a man reaps the fruits of his deeds in heaven and hell. Like transmigration, the concept of *mokṣa* as the end and knowledge as the means thereof found no place in Vālmīkian thought. The *trivarga, i.e., dharma, artha* and *kāma* are the primary moral concepts of human life. We find at a later stage the appearance of the ideal of *mokṣa* reducing *dharma* to a secondary position. Though to Vālmīki, *dharma* is the prime object of the life, the term *dharma* is not a simple term like 'good', but it is a generic term in which *artha* and *kāma* participate.

Vālmīki does not believe that *dharma* is something fixed, immutable, unchangeable, unalterable moral principle, but it is a relative and dynamic principle of good life. Vālmīkian concept of *dharma* is dynamic and pragmatically relativistic and the Vālmīkian approach to moral life is realistic.

The critics, who believe that for a Hindu morality is superficial, are invited to look into the *Rāmāyaṇa*, where *dharma* is the supreme goal of human life. It is a matter of great regret that the most sublime moral thoughts and moral traditions of Vālmīki got lost in the metaphysical wranglings of the later writers and the sacrificial smoke of the Mīmāṁsakas. Vālmīki does not believe that *dharma* is a mere matter of form. He internationalized the law of *dharma* when he says, 'It is within the heart of every person.'

Relativity of the law of *dharma* is the chief characteristic of the Vālmīkian ethics. He does not believe in a formal aspect of the *dharma*. He holds, like many other moralists, that lies virtuously spoken are no lies but virtues. If a lie can bring to the world the greatest good for the greatest number, it must be spoken.

Freedom is a necessary postulate of moral life. Many believe that since Hinduism has the *karma* theory, there is no freedom of will and hence there is no moral life. But Vālmīki did not believe in transmigration of soul, the *karma* theory in its philosophical import. The question of complete determinism by the past did not arise in his theory.

—*UB* Vol. X No. 1, April 1963, pp. 131-137

Narahari, H. G.

IDEAS ABOUT KARMA IN THE *RĀMĀYAṆA*

It is clearly laid down in the *Rāmāyaṇa* that each one must meet the consequences of his actions. This law can be averted by the study of the *Rāmāyaṇa*, and sacrifice. Fruits of sins and merits can be transferred within the orbit of one's own family. At some places, fate is said to be a separate entity; at others, it is identified with *karma*. The author has referred to 48 statements to this effect in the *Rāmāyaṇa* and has quoted nine of them.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 111-15

Noelle, Wilfried

ON THE *BHAGAVADGĪTĀ*

The *Mahābhārata* is the greatest Indian epic. It has made a profound impression on the Germans. The most notable works in this field are those of Oldenberg and Jacobi; Holtzmann and Deussen have also made important contributions.

The gem of the *Mahābhārata* is the *Bhagavadgītā*. It reflects all the metaphysics, ideas and thoughts of Indian scholars. Humboldt once designated it as 'the most beautiful and perhaps the only true philosophical poem in world literature.' There are numerous German translations of the *Gītā*, for instance, by Garbe, Schröder, Deussen and others.

Another part of the *Mahābhārata* consists of the story of Nala an Damayantī. Various translations of this part have also appeared in th German language. Similarly, the stories of Sāvitrī and Śakuntalā hav been translated by various authors.

Not only the *Mahābhārata* but also the *Rāmāyaṇa* is one of the mo beautiful works which Indian literature has given to the world. Selections translations and comprehensive accounts of this epic in the Germa language have made it known to the people in general. German Indo logists regard these Indian epics as a valuable document not only o Indian literature but also of history in general.

—*DI* Vol. III No. 2, April 1963, pp. 81-8

Rai, Krishnadasa

IKṢVĀKU DYNASTY OF VĀLMĪKI-*RĀMĀYAṆA*

The Paurāṇic line from Ikṣvāku to Rāma contains 66 names while th genealogy, given by Vālmīki in his *Rāmāyaṇa*, has only 37 names, and o these, only 15 are identical with those of the Purāṇas.

It is necessary to remember in this connection, in the first place, tha the Paurāṇic list is a line of kings and not a mere pedigree, secondly, in th Ikṣvāku monarchy, though the king was necessarily a scion of the Ikṣvāk family, he was selected by the people.

Rāma belonged to the Bāṇa branch of this family. Bāṇa appear to be one of Vikukṣi's sons, but he never succeeded to the throne. Hi brother Kākutstha was selected for this position, but later, a descendant o Bāṇa, namely, Pṛthu, ascended the throne.

Besides, the Ikṣvāku kings often had more than one name. It is possib that the *Rāmāyaṇa*-genealogy contains some second names of the person mentioned in the Paurāṇic list. The other three genealogies given in t *Rāmāyaṇa* are identical with those found in the Purāṇas. Only the Ikṣvāk lists are different.

Considering all these facts, we come to the conclusion that th *Rāmāyaṇa* list is the genealogical line of the branch of Ikṣvāku family t which Rāma belonged. This list is shorter than the line of Ikṣvāku king because, while the average duration of the reign of a monarch is 15 year that of a generation is 25 years. The chronological order in which thos Ikṣvākus, who are mentioned in the *Rāmāyaṇa* and who also appear in th Paurāṇic list, are given is the same as that of the Paurāṇic royal line.

—*Bha.* Vol. VI Pt. 2, pp. 22-3

Sastri, K. S. Ramaswami

THE INFLUENCE OF THE EPICS ON TRADITIONAL CULTURAL LIFE IN INDIA TODAY

The lives of the heroes and heroines of the immortal epics of India have, by their example, inspired and moulded the lives of countless generations of men and women in India down to our day. In the daily religious life of the millions of India, the images of Rāma and Kṛṣṇa are devoutly worshipped at home and are taken out in procession during festivals. All over India, the two epics are expounded and heard with wrapt attention, admiration and devotion by millions of devotees and staged in all the current languages in India. The epics of India exercised an unparalleled influence on Svāmī Vivekānanda and Mahatma Gandhi, who are held in great reverence all over the country today.

Of all the good qualities, the qualities most persistently stressed in the *Rāmāyaṇa* are: resoluteness, affection for the people and the duty of protecting those who seek refuge.

In the *Mahābhārata*, the ideal of the Perfect Man is painted in the character of *Bhīṣma*, while Śrī Kṛṣṇa is the symbol of the Super Self, the silent witness of the play of *māyā* and *daivic* and *āsuric* forces are symbolised in Arjuna and Duryodhana, respectively. The most precious jewel of *Mahābhārata* is *Bhagavadgītā*.

Śrīmad Bhāgavata, too, has the characteristics of a great epic. It has inspired many later poets including Jayadeva. The *Mahābhārata* has inspired Māgha, Śrīharṣa, Rājaśekhara, Vedāntadeśika and Nārāyaṇa Bhaṭṭa. Bhāsa, Kālidāsa, Bhavabhūti, Tulasīdāsa and many other poets and play-wrights are inspired by the *Rāmāyaṇa*.

—*BITC* Pt. 1, 1963, pp. 17-27

Sternbach, Ludwig

MAHĀBHĀRATA VERSES IN CĀṆAKYA'S ÇOMPENDIA

The aim of this study is to show which of the maxims, attributed to Cāṇakya, originated in the *Mahābhārata*. It contains 141 *Mahābhārata* stanzas which are also found in one or more texts of Cāṇakya's compendia. In reality, there are only 98 *Mahābhārata* stanzas, since in 43 cases the same stanza is repeated in the *Mahābhārata* text more than once. In India, the floating mass of oral tradition and wisdom was very often attributed to one man—Cāṇakya. This mass is derived from various sources like the *Mānavadharmaśāstra* and the *Mahābhārata*.

—*JAOS* Vol. 83 No. 1, January-March 1963, pp. 30-66

IV. EPIGRAPHY AND NUMISMATICS

Ahmad, Nisar

ON THE COINS OF ARTTHAPATTI—A NALA RULER

V. V. Mirashi has published (*JNSI* I, pp. 29 ff.) three gold coins of the Nala rulers. He attributed the coin bearing the name Artthapatti to the Nala king known from the Rithapur copper plate inscription. The author does not agree with the identification of Mirashi on the following grounds:

(1) There is a difference in the spelling of the names, (2) the characters of letters on the coins and the Rithapur inscription differ from each other, (3) the coins of Varāha and Bhavadatta exhibit better form of letters than those of Artthapatti, (4) artistically also the coins of Artthapatti are inferior to those of other two rulers and (5) there is a difference in the formation of crescent on the coins.

As regards chronology, the writer thinks that Varāha was the immediate predecessor of Bhāvadatta. Artthapatti should have flourished earlier than Varāha, according to the author.

—*JNSI* Vol. XXV Pt.1, 1963, pp. 107-8

Ahmad, Nisar

ON THE COPPER COINS OF RĀMAGUPTA

The author does not agree with the views of H. V. Trivedi and K. D. Bajpai that the coins bearing the name of Rāmagupta were issued by the Gupta king of that name, the elder brother of Candragupta II. He attributes these coins to some local king of Malwa and says that the letters *maga* or *magaja* must be taken as abbreviations of *Mālavagaṇa* or *Mālavagaṇasya jayaḥ*.

Relying on the views of D. C. Sircar, the writer thinks that Rāmagupta of the recently identified copper coins was the contemporary of Kumāragupta I and was the successor of Sanakānīka Mahārāja, son of Mahārāja Viṣṇudāsa, known from the Udaigiri inscription.

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 105-7

Aiyer, K. A. Subramania

FRESH LIGHT ON TWO OLD UTTARAMALLUR INSCRIPTIONS

The Uttaramallur inscription, comprising a royal letter sent by the king Parākesarīvarman Parāntaka which is presented as the work of the members of the Assembly of Uttarameru-Caturvedimaṅgalam, is very significant. Here this inscription is translated into English. Its date is A.D. 907. It promulgates the Election Regulations. It states that the village of Uttarameru-Caturvedimaṅgalam had thirty *Kuṭumbas* and twelve *Cheris*. The members of each of the thirty *Kuṭumbas* were to assemble together and write down names of qualified persons on pot-tickets. Among the qualifications of persons, whose names were to be written on pot-tickets, emphasis is put on education and *ātma-śaucam*. The details of the system of voting, collecting the tickets, drawing tickets and forming various committees are discussed. Thus, these inscriptions record the pot-ticket system of selecting members for certain specified village committees.

—*QJMS* Vol. LIV Nos. 1-2, April 1963, pp. 1-17

Bajpai, K. D.

AUTHORITY OF MINTING COINS IN ANCIENT INDIA

The minting of coins was known in some parts of India during the early centuries of the 1st millennium B.C. Since then coins of various types and denominations were issued. The question regarding the authority of minting coins in ancient India is discussed in this paper. At the time of the Buddha, several *Janapadas* were usually issuing their coins with definite symbols on them. During the Nanda-Maurya rule, it was the responsibility of the State to issue coins. Apart from the State, various guilds of traders and silver-smiths were also authorised later on to issue coins. On the basis of the two works of Buddhaghoṣa, *Visuddhimagga* and *Sāmantapāsādikā*, it can be said that the symbols put on the coins represented particular villages, towns, hills or river-banks where they were prepared.

Guilds or Corporations (*nigama*) of traders issued their coins, bearing their names. The *Negama* coins from Taxila represent the merchant-localities. Another category of coins from Taxila bears the legend *hiraṇyasame*. This legend, according to the author, means the owner of the coined money and refers to the corporation of traders responsible for the manufacture of these coins.

The author publishes in this paper some rare Kauśāmbī coins identified by him. Some of these coins assignable to 2nd-1st cent. B.C. bear the legend *Gadhikānaṁ*, meaning thereby the coins issued by *gandhikas* (dealers in perfumes).

Another type of the newly discovered Kauśāmbī coins bears the inscription *Kaśabikānaṁ* (of the people of Kauśāmbī). The author surmises that these coins were issued by a corporation of traders, who had their establishment at Kauśāmbī.

Another coin from Vidiśā has the Brāhmī legend *kānaṁ*. It corroborates the earlier evidence.

—*JNSI* Vol. XXV Pt. 1, 1963, 17-21

Bajpai, K. D.

A COIN OF DEVAMITRA, KING OF AYODHYĀ

The paper describes the second so far known coin of king Devamitra of Ayodhyā. The first coin was published by Smith. The two coins are made from two different dies. The figures of the bull, bird and tree, and the palaeography of these coins also differ. Cunningham and Smith identified the bird on the coin as a cock. Allan thought it to be a *haṁsa* (swan). The writer of the present paper identifies the bird with peacock.

On the basis of this, the author suggests that the Ayodhyā coins of this type should be described as of the 'Bull and peacock' type and not of the 'Cock and bull' type, as designated by some previous scholars.

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 108-9

Bajpai, K. D.

THE JOINT ISSUES OF THE KṢATRAPAS HAGĀNA AND HAGĀMAṢA

So far some coins being the joint issues of Kṣatrapas Hagāna and Hagāmaṣa of Mathurā were known. The author has added one more coin to this series.

The new coin on the obverse bears the legend and symbols very clearly. Some peculiarities of this coin are observed by the writer.

The writer does not agree with the date as assigned to these rulers by Smith and Allan. They place them in the 2nd-1st century B.C. On the basis of palaeography, the writer places them sometime in the middle of the 1st century A. D.

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 102-3

Bajpai, K. D.

A NEW COIN OF KING ŚIVAGUPTA OF EASTERN MALWA

The paper describes the second known coin of king Śivagupta of Malwa, discovered by the author. According to him, it belongs to the early 2nd century B.C. A similar coin was published by A. S. Altekar, who ascribed it to the Kauśāmbī house. Bajpai corrects the reading of Altekar. He reads it as (*ra*) *ño savagata* (in place of *Sachabhadasa* or *Savabhasasa* of Altekar). On the new coin published by him, there is a clear reading *rañosavagata*.

According to the writer, Śivagupta issued two types of coins: one circular, with his name only and the other square, with the title *raño* before his name.

At the close of the 3rd century B.C. or in the beginning of the 2nd century B.C., some independent kings ruled over eastern Malwa. Besides Dharmapāla, we now know of two more kings, *viz.*, Indragupta from Eraṇ and Śivagupta from Vidiśā.

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 104-5

Bajpai, K. D.

A NOTE ON SOME COINS AND A SEAL IN THE ALLAHABAD MUSEUM

The author examines some of the coins published by R. R. Tripathi and S. C. Kala in *JNSI* Vol. XXIV, pp. 20-23 and p. 139.

As regards the reading on coin no. 1 of Tripathi, the present author does not agree with him but suggests the reading of the legend as *Hathipalasa*, which may indicate the name of the ruler as Hastipāla. The coin, according to him, cannot be assigned to the town of Hastināpur, as Tripathi thinks.

On coin no. 3 of Tripathi, the author corrects the reading *Malayakānaṁ* as *Ka(ko)śabikānaṁ* (the coin of the people of Kauśāmbī).

The coin no. 5 is attributed to the Gupta emperor Samudragupta by Tripathi. This is corrected by the author. He reads the coin legend as *supra* (or *pri*) *yasa* ('of Supriya') in place of the reading 'Samudragupta' of Tripathi.

Regarding coin no. 7 of Tripathi, the author thinks that it furnishes new evidence regarding the *Śreṇīs* empowered to issue coins.

Readings of Kala on some Kauśāmbī coins and on an ivory seal of Vaṅgapāla are also commented upon.

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 99-101

Biddulph, C. H.

FRACTIONAL DENOMINATION OF A COIN OF TAXILA

The practice of cutting coins in an emergency to use them as fractional denominations of the original is well-known and has been utilized frequently in the West. The author describes here a coin which resembles the Taxila type listed by John Allan in his *Catalogue of Ancient Indian Coins*. It has the same symbols on the obverse and reverse and has the same weight as some Taxila coins of Allan's list.

According to Allan, this type of coin tends to show a sharp but steady fall in the weight standard during the period when the coins of this type were in circulation. This may account for the cutting in the present coin.

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 98-99

Chhabra, B. Ch.

SOME OBSERVATIONS ON THE BHITARI INSCRIPTION OF SKANDAGUPTA

The author has suggested some amendments in the readings of the verses of the aforesaid inscription. In verse 7, line 15, instead of *'vandaka-ja*(?)*no* (?) *yaṁ pra*(?)*payaty-āryyatām,'* he reads *'vandaka-janair-yaḥ khyā-payaty-āryyatām'* and interprets it as 'who is having the excellence of Aryan culture spread broadcast by the minstrels through their ballads and panegyrics.'

Similarly in verse 10, line 17, instead of '(*karttavyā*) *pratimā kāchit,'* he reads (*Na yasya*) *pratimā kāchit,'* etc., and takes the word *pratimā* to mean 'an equal' and 'an image.'

—*JIH* Vol. XLI Pt. 2, August 1963, pp. 543-49

Gai, G. S.

SHIGGAON INSCRIPTION OF AMOGHAVARṢA I

The language and characters of the record are in early Kannada of the 9th century A. D.

The inscription, though undated, refers to the reign of Amoghavarṣa and mentions the King's chiefs Kuppeyarasa, Maṇalera, Gāḍiga Kallaman of Kargāmuṇḍar and Pendaman. The record may be ascribed to the reign of Amoghavarṣa I, who ruled in 814-78 A.D. The mention of the feudatory chief Kuppeyarasa, who is also mentioned in other records of the king, indicates that the present record may belong to c. 865 A. D. Maṇalera indicates the name of the family, which is also known as *Sagara-kula* in some of the later records of the Rāṣṭrakūṭas and the Western Cālukyas of Kalyāṇa. Kallaman may have been either a son or a servant or he may have belonged to the family of Kargāmuṇḍar.

Purigere, mentioned in the record, has been identified with the modern Lakṣmeśvara in the Shirhatti Taluk of the Dharwar district. Siggāme, mentioned in the record, is evidently the modern Shiggaon, where the inscription is found.

—*EI* Vol. XXXV Pt. 2, April 1963, pp. 85-88

Gopal, Lallanji

COINS IN THE EPIGRAPHIC AND LITERARY RECORDS OF NORTHERN INDIA IN THE EARLY MEDIAEVAL PERIOD

Ample references to coins are available in epigraphic and literary records of the early mediaeval period. The frequently mentioned names for coins are *dramma*, *rūpaka*, *dīnāra*, *niṣka* and *kārṣāpaṇa*.

Dramma was the most common coin during the period. The term is derived from the Greek *drachma*, the weight standard of which was adopted for the Indian coins. The term was mostly used for silver coins. The author does not agree with the view that the *drammas* of gold were also known. He refutes the theory that there were gold *drammas* known after king Vīsaladeva. The contemporary records mention certain types of *drammas* named after the kings who issued them. Some of the names of *drammas* were derived from the places of their origin or minting. Mention may be made of the *Śrīmad-Ādivarāha-dramma* or *Varāhamudrā*. It recalls *Śrīmadādivarāha*, the coin legend of the Pratihāra king Bhoja I. The *drammas*, associated with the name of Vigrahapāla, are known to us in good numbers, bearing the legend *Śrī Vigraha*. In the inscriptions we find coin-names, such as *Bhīmapriya-dramma*, *Vīsalapriya-dramma* and *Viśvamallapriya-dramma*. No such coins have been found yet. The records of the early mediaeval period reveal similar other names with the word *dramma* attached to them. *Pāruttha-drammas*, which were in regular circulation in Marwar and Konkan, were mostly struck at the mint of *Śrīmāla*.

The coin *Viṁśopaka* is taken to be a copper coin. Perhaps it denoted the 20th part of a *dramma*. *Ṣoḍaśika* (1/16 of a *dramma*) was another name for the copper coin commonly known as *paṇa*.

The term *rūpaka* is very often referred to in the literary and epigraphic records of the period. *Rūpyarūpaka* basically stands for a silver coin. It was different from, and lower in value than, a *dramma*. Eight *rūpakas* were probably equal to one *dramma*. *Bhāgaka* was the half of a *rūpaka*. *Sūrpa* was a coin of very little value. Nothing can be said about its identity. We get references to *kārṣāpaṇas* of silver weighing 80 *rattis* (146·4 grains). But no early mediaeval silver coin of this weight-standard is known. *Paṇa* has been used for a copper coin, its weight being equal to a *karṣa* or 146·4 grains.

In the literary works, references are found to gold coins as *niṣka*, *suvarṇa* or *dīnāra*. Of these, *dīnāra*, in many cases, denoted coins in general. *Niṣka* was also a weight-standard like *dramma*. *Suvarṇa* and *dīnāra* were the same according to Nārada and Kātyāyana. Another term *gadyāṇaka*, found in the records of the Gahaḍavāla rulers of northern India, probably referred to the larger gold coins of the Gahaḍavālas. Gold *ṭaṅkas* are also mentioned in some works and inscriptions of the period.

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 1-16

Gupta, Parmeshwari Lal

COINS FROM BRAHMAPURĪ EXCAVATIONS (1945-46)

The Brahmapurī excavations in 1945-46 had brought to light several lots of coins. These were lying with the Museum at Kolhapur. Later on, they were re-examined by the author with the help of the *Report* and th Field Register of the Brahmapurī excavations. His fresh study an scrutiny have revealed many inaccuracies and incorrect statements of th previous *Report* which the author has discussed at length under eleve classified categories of coins.

—*BDCRI* Vol. XXI, 1963, pp. 38-8

Jai Prakash

OBSERVATIONS ON THE SO-CALLED KHAḌGATRĀTĀ COIN TYPE OF KUMĀRAGUPTA I

One of the gold type coins of Kumāragupta I is known as the Rhinoceros-slayer type. S. V. Sohoni thinks that on this type of coin the kin is shown as 'about to cut off the horn of a rhino, but deliberately sparin that animal's life.'

The author of this paper does not agree with the above view. H also does not agree with the alleged religious significance of the rhino-hunt related to the *Śrāddha* ceremony.

It is suggested that this type represents hunting or *mṛgayā*.

According to the author, the word *khaḍgatrātā* of the coin-legend doe not appear to mean 'the protector of the rhinoceros.' He further think that the legend *Śrīmahendrakhaḍgaḥ* should be translated as 'the illustriou sword (or rhinoceros) of Mahendra' and not as 'rhinoceros (killed by Mahendra.'

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 29-3

Krishna, C.

GADHIA COINS FROM NIMAR EAST (M. P.)

In this paper the author describes a hoard of Gadhia coins from village Mohania Khurd in the east Nimar (Khandwa) district of M. P. The hoard contained more than 200 coins of copper-mixed silver. The vary in type, weight and size. Most of them are round in shape. The are broadly classified by the writer into eight types. The obverse of th coins bears the bust of the king and the reverse, the legend *Śrī Oṁkāra* or only *Ma* with wheel, fire-altar and other symbols.

Traditionally such coins are ascribed to king Gardhabhilla. The are also identified with the Indo-Sassanian coins. In Gujarat they ar known as *Gadhia Paisa*. The coins are dated from the 5th century A.D to 12th cent. A.D. by scholars. On the basis of the legend on the obverse, the writer tries to correlate the coins with *Oṁkāra Mandhata*, which is about a hundred miles away from the find-spot. There is also a possibility that these coins might have been issued from south Malwa, as Māhiṣmatī is known to have been the capital of southern Malwa.

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 36-38

Mirashi, V. V. and Pandeya, L. P.

BOṆḌĀ PLATES OF MAHĀŚIVAGUPTA, YEAR 22

This set of three copper plates was discovered at Boṇḍā, a village in the Sarangarh Tahsil of the Raigarh district in Madhya Pradesh. The record consists of twenty-nine lines. The characters are of the box-headed variety. The language is Sanskrit.

The plates were issued by Mahāśivagupta, the son of Harṣadeva. They record the grant of the village Śarkarā-pāṭaka situated in the *viṣaya* of Lāyoḍḍaka, which the king made on the *Pauṣa-saṅkrānti*. The donee was the Brāhmaṇa Trivikramasvāmin. The charter is dated on the sixth *tithi* of the first fortnight of *Pauṣa* in the twenty-second year of the king's reign.

The record indicates that probably the king Mahāśivagupta came to the throne in 595 A.D.

—*EI* Vol. XXXV Pt. 2, April 1963, pp. 60-65

Mukherjee, Shyam Chand

SOME OBSERVATIONS ON THE NĀSIK INSCRIPTION OF VĀSIṢṬHĪPUTRA PUḶUMĀVI (REGNAL YEAR 19, CORRESPONDING TO *CIRCA* 149 A.D.)

The inscription in question was found in cave no. 3 at Nāsik. The donees of this grant were the monks of the Bhadāvanīya school—apparently a Buddhist sect. But there is nothing in the inscription which can prove the great queen-mother Gautamī Balaśrī, the royal donor, a Buddhist by faith. On some inscriptional evidences, the author shows firm faith of the Sātavāhana kings in Hindu beliefs and practices.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 163-67

Rajguru, Satyanarayan

JAYARAMPUR COPPER-PLATE INSCRIPTION OF THE TIME OF GOPACANDRA

From the copper plate inscription of *Mahārājādhirāja* Gopacandra, it can be inferred that he attained suzerainty towards the close of the 6th century and that *Mahārāja* Vijayasena was his vassal chief.

We have ample reason to believe that the Gupta supremacy ove East India, including Orissa, was intercepted by Gopacandra in or abou 510 A.D., that the interception continued only for two or three decade and that the Gupta supremacy over the East Indian territory as far a Mahendra mountain remained firmly established up to the first quarter o the 7th century A.D.

During the 6th and 7th centuries A.D., a line of kings, bearing th suffix *Candra* to their names, lived in the tracts of Arakan in Burma, bu there is no scope for us to connect it with the family of Gopacandra of th present inscription.

The find-spot of this copper plate inscription provides some interestin data for geological studies also.

The *Ārya-saṁgha* mentioned in this inscription seems to be a distinc group of worshippers of the Buddhist deities whose existence is know from two separate Sāñcī inscriptions of 413 and 451 A. D.

From this inscription we further learn that students of the Vedas an the Smṛtis lived in the *Bauddha-vihāra* and there was, therefore, a full co operation among the Buddhists and the Brāhmaṇas during the 5th an 6th centuries A. D. There is, therefore, no wonder that king Gopacandr allowed a subordinate chief to grant a village to the *Ārya-saṁgha* and th Buddhist deity *Avalokiteśvara*.

Photographs of both sides of the plate, the text of the inscription an its English translation are appended.

—*OHRJ* Vol. XI No. 4, 1963, pp. 206-2

Rath, A. K.

THE KHARGAPRASĀDA COPPER PLATE OF VINĪTATUṄGA

From the Khargaprasāda copper plate grant of Vinītatuṅga, it is quit clear that the Tuṅgas were originally ruling over the kingdom of th country of *Samasta-Gondrama* and that Vinītatuṅga, after defeating hi enemy king at Yamagartamaṇḍala, annexed the same to his kingdom That both the Candras of East Bengal and the Tuṅgas of Orissa came fro Rohitagiri is a fact worthy of notice, although its real significance cann be perceived at present.

The date of the grant is clearly given in this record as *saṁvat* 161 This *saṁvat*, most probably, refers to *Bhauma saṁvat*, which, according t S. N. Rajguru, started from A. D. 736 and according to D. C. Sircar, fro A. D. 831. The former appears to be more convincing than the latte

According to Tārānātha's account, the political condition of Oriss was in chaos in the 9th century A. D. Vinītatuṅga probably seized thi opportunity and assumed the title of *Mahārāja*. But, in spite of this, he used the *Bhauma* era, for, it was a standard era.

It appears that the seal on the copper plate was not created by Vinītatuṅga, but by some predecessor kings who might have embraced Jainism. Vinītatuṅga himself was a *Paramamāheśvara*.

A descriptive catalogue of the Tuṅga copper plates, an impression of both sides of the Khargaprasāda plate and the text of the impression are appended.

—*OHRJ* Vol. XI No. 4, 1963, pp. 242-54

Risch, Ernst

FINE IN ZURICH GEFUNDENE INDISCHE KUPFERTAFEL (AN INDIAN COPPER PLATE FIND IN ZURICH)

A copper-plate—37″ x 27″ —was found at the time of the re-building of a house at Zürich. It contains an Indian inscription in 19 lines. There are two copper rings below. The script is in beautiful Devanāgarī. Black ink is used, which is well-preserved—especially, in the middle. The script bears the character of Central Indian origin.

The language of the text is Sanskrit. After eulogising *dharma*, the best of the four human activities, the author of the inscription praises, in 19 double verses, the Paramāra kings, who ruled in Malwa with their capital in Ujjayinī. In the first four *ślokas*, gods and mythical heroes as Rāma and Yudhiṣṭhira, are remembered and in the last four, the king Arjuna or Arjunavarman is praised as a ruler of the world and is said to have won over enemies, served the cause of music and literature and spread happiness all over the world. There is also a description of his seven royal predecessors in 11 verses. They were all of religious nature and were powerful. Among their enemies, only the Gurjaras are mentioned. King Yaśovarman is said to be the *Kṣatriyaśekharaḥ*. He was taken prisoner by the Gurjaras.

Then follows the description of king Arjuna, who presented Paṇḍita Govinda with a particular piece of land. The year and the colophon are missing. The place Ubhuvosaha, named in the beginning, does not occur later. This leads us to conclude that this plate is not a complete document, but is only the beginning of the same. Some of its contents are found in the three plates, found in 1836 and published by Wilkinson and Hall. Not only the contents of these three are similar to those of the Zürich plate, but their styles are also similar. We can conclude, therefore, that the present plate is the first half of no. 2, which Hall saw in February, 1857 in Sehore.

The question as to how this plate came to Zürich was replied by Guyer, who said that the early occupants of this house had lived in India for a long time and returned home near about the turn of this century.

—*ASEA* Vol. XVI Nos. 1-4, 1963, pp. 66-75

Sarma, K.

SELECT INSCRIPTIONS OF IKṢVĀKU RULERS OF NĀGĀRJUNAKOṆḌA

The numerous inscribed records, sculptures, coins and other minor antiquities testify to the glories of the Ikṣvāku dynasty which reigned in parts of Āndhrapatha during the 3rd and 4th centuries A. D. The veritable passion for the popularisation of Buddhism left a rich harvest. All the records are in southern Brāhmī, assignable to the 3rd and 4th centuries A.D., the language being Prākrit (except for those in city area).

I. *Dhvajastaṁbha inscription*:

This inscription occupies the middle region of the octagonal pillar from left to right, covering its four faces. The pillar originally stood in a big square socket opposite the apsidal temple (*garbhagṛha*) in a 16-pillared *maṇḍopa* (Hall). The record, written in literary Sanskrit, mentions the erection of a temple of Mahādeva called Puṣpabhadra svāmin during the 16th regnal year of king Śrī Ehavūla Chāṇṭamūla of the Ikṣvāku dynasty. The consecration of the pillar as '*dhvajastambha*' in the temple and the endowment of the village Prādokaṭam are worthy of note.

The inscription presents a complete genealogy of the Ikṣvāku rulers, who, it may be interesting to note, bear the Kṣatrapa adjunct *Svāmī* before their names. The latest known date of Rudrapuruṣadatta II, the great-grandson of Śrī Chāṇṭamūla, the founder of the dynasty, is 11th of his regnal year. The names of the kings suggest the prevalence of the custom of naming the child after the grandfather.

The purposes and places of installation of the remaining three inscribed pillars differ very much.

II. The first of these is a 14 ft. high pillar originally occupying the brick-built square socket-base (10′ x 10′) facing the western side Āyaka platform of the main *stūpa* no. 9. It has five sculptural scenes of some royal personages carved in a descending order from top, with an inscription in Brāhmī on the last panel. The scenes do not seem to be related to any Buddha legend or *Jātakas*.

The inscription consists of 13 lines and records that it was set up by the sisters, mothers and consorts of king Vāsiṣṭhīputra Śrī Chāṇṭamūla. The names of these thirty ladies occupy 7-13 lines. In this record we come across the particular mention of the year 'Vijaya' (the 1st year of the *Kaliyuga* according to Varāhamihira) alone among the cyclic years in the Ikṣvāku records.

Vogel, who edited the inscription for the first time, states that the pillar was perhaps set up on the spot of the king's cremation and that the king represented in the top four panels was none other than Śrī Chāṇṭamūla.

Very likely, the installation of this recapitulative pillar by the king's female kith and kin was done sometime after his death.

III. The fragmentary state of the second pillar, reported by Vogel along with 18 other broken pillar inscriptions found by Longhurst, is deplorable. This third pillar inscription records the construction of a *Catuśśālā* and a *Śaila-maṇḍapa* at the foot of Mahācaitya of this great *vihāra* (by an unknown person) in the 7th regnal year, *Vijaya-varṣa* of king Vīrapuruṣadatta.

IV. Remains of a royal cremation ground in three units—(*i*) pillared hall with seating arrangements and fixed *bāṇa-liṅgas* at the corners, (*ii*) another pillared hall, at a higher level, with huge pots used in funeral functions and (*iii*) a ruined Śiva shrine with a big lime-stone *dhvaja stambha* in front, bearing an inscription of the reign of Ehavūla (corrupt form of Sanskrit *ehi vyūha*, a military title for valour) Chāṇṭamūla. The date portion in the badly worn out record is clear—the cyclic year Vijaya falling in the 13th regnal year of the third Ikṣvāku king Ehavūla Chāṇṭamūla, the son and successor of Śrī Vīrapuruṣadatta.

It is not possible to fix exactly the day and month of the Vijaya years in the absence of the mention of *tithi* or *nakṣatra*. The following dates, as calculated, are provisional and subject to slight changes:

1.	Mahārāja Chāṇṭamūla	225-272 A.D.
2.	Mahārāja Vīrapuruṣadatta	272-294 A.D.
	Interregnum of 32 years	
3.	Mahārāja Ehavūla Chāṇṭamūla	326-350 A.D.
4.	Rudrapuruṣadatta	350-361 A.D.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 41-59

Shastri, H. G.

INSCRIPTIONS AT DHOLKA

Dholka ranks among ancient towns of Gujarat. It was associated with the Cālukya kings Jayasiṁha, Siddharāja and Kumārapāla, and was the capital of the early Rāṇās of the Vaghela lineage. Even at present it contains a number of old sculptures and inscriptions commemorative of its past glory. There is a report of twenty of them in this article. In each case, the date of the sculpture or inscription, the place where it is preserved and the name of the ruler are given. A more detailed accoun is as follows:

The Dholka step-well inscription of the time of Sultan Muzaffar I, dated 1410 A.D.—The step-well is in a tottering condition, but the slab bearing the inscription is well-preserved. The inscription is composed in Sanskrit. On May 14, 1410, Muzaffar Shah I established an independent Sultanate in Gujarat. *Dhavalamaṇḍala* is also mentioned in this inscription. An epigraph, bearing the eulogy of the step-well, was composed by Sahadeva for the religious merit of his son Āśācandra, who met with a premature death and whose two wives committed *Sati*.

Dholka Ambāiī Temple Stone-Inscription—The inscription records the erection of two temples by a vaṇik named Ranachod, one dedicated to Ambā and the other to Śiva. Dholka is here referred to as Vairāṭapura, which shows that the tradition of representing Dholka as Vairāṭanagara was current even in the 18th century.

Besides these twenty inscriptions on images or stone-slabs, there are some more inscriptions, which have remained unnoticed. Seven of them are enumerated by the author. Some inscriptions are as old as 1149 A.D. The earliest seems to be the *Udayana-Vihāra Praśasti*, which records the erection of the *Vihāra* by Vāgbhaṭṭa, the Prime Minister of king Kumārapāla (1143-1174 A.D.).

—*JGRS* Vol. XXV No. 100, October 1963, pp. 308-12

Shastri, Parmanand

NAYĀ MANDIRA DHARMAPURĀ KE JAINA MŪRTI-LEKHA (INSCRIPTIONS OF JAINA IDOLS OF NAYĀ MANDIRA, DHARMAPURĀ)

The article gives brief description of the Jaina idols in this temple: (1) idols of 24 metals, (2) Sun images, (3) Mahāvīra Svāmī, (4) Ādinātha, (5) Śāntinātha, (6) Candraprabhā, (7) Neminātha, etc.

The article also mentions the kind of stone of which a particular image is made and also its size, height and breadth. It also states the particular marks found on different images. The Sanskrit inscriptions, found on every one of these idols belonging to a period between 1665-2016 years of the Vikrama era, are also mentioned in the article.

—*Ane.* Vol. XVI No. 4, October 1963, p. 146

Sircar, D. C.

ALLEGED COINS OF MAHIṢA KINGS

V. V. Mirashi has discussed in the *Journal of the Numismatic Society of India*, Vol. XVIII, the history of his study of the coins of a ruler whom he calls the Śaka king Māna of the Mahiṣa dynasty. His theory is not tenable. The letters *mahasa* constitute the first part of the word *mahāsenāpatisa*, found on the other coins of the same person, and, therefore, the existence of the Mahiṣa dynasty has no foundation at all. Besides, there is no instance of the mention of a person and his dynasty in extremely awkward compound expressions like *Saga-Māna-Cuṭukula,* as Mirashi's interpretation would involve. *'Saga Māna'* (*i.e.,* Śaka-Māna, as read by Mirashi) may be read as *Sagamāna* (*i.e., Sagamānām*), of the 'Sagamas' (*i.e.,* belonging to the Sagama family). Thus the coins, wrongly attributed by Mirashi to king Māna of the Mahiṣa dynasty, represent the personal name of the issuer in some cases as *Cuṭukula* and in others as *Cuṭuka,* which is the same as *Cuṭu* with the *svārthika* suffix *ka* added to it.

Thus the assumption about the existence of the kings of the Mahiṣa-Śaka dynasty is entirely without any foundation.

—*EI* Vol. XXXV Pt. 2, April 1963, pp. 69-78

Sircar, D. C.

BHAIKṢUKĪ INSCRIPTION IN INDIAN MUSEUM

An attempt is made to edit the eighth inscription in the Bhaikṣukī script found on the pedestal of an image of Jambhala belonging to the collection of the Indian Museum, Calcutta. The characters of the record are similar to the Uren and Malda Museum inscriptions. The language of the major part of the record may be regarded as Prākrit influenced by Sanskrit. The object of the epigraph is to record the installation of the image on which it is engraved. The only geographical name, mentioned in the inscription, is Siṁhanāgā, where the Buddhist monk Jayasena installed the Jambhala image during the rule of Pūrṇavikrama.

—*EI* Vol. XXXV Pt. 2, April 1963, pp. 79-84

Sircar, D. C.

EPIGRAPHIC NOTES

The official designation *Śarabhaṅga—Sarabhaṅga—Sarobhaṅga* often occurs in the list of subordinates and officers addressed by some of the kings of northern India in respect of the grants of land recorded in their copper plate charters. This seems to be an Indian modification of Persian *Sarhang* meaning 'a commander of forces.' The word must have been introduced into India by the Scytho-Parthian rulers of the north-western regions of Bhāratavarṣa like other words, such as *Gañjavara.*

The Ratnagiri copper-plate inscription of the Somavaṁśī king **Karṇa** and the inscription, embedded in the wall of a temple of the Sun-god at Gayā, show that *Devadāsīs* were maintained in the early mediaeval period, not only in the Brāhmaṇical temples, but also in the Buddhist shrines at least in eastern India. Dvārahaṭāka of the Rākṣaskhāli plate **means** 'market place on the mouth of the Ganges.' The Lunsadi copper-plate inscription indicates that the word '*dvāra*' can be used in the sense of the mouth of a river.

Aṁbā-kipilikā—aṁbā-kapilikā—aṁbā-kapīlikā, mentioned in Pillar Edict V of Aśoka, means 'the mango-tree ant', *i.e.*, the big red ant that generally lives in mango trees. Thus *aṁbā* stands for Sanskrit *āmra* and not for *aṁbaka-khuddaka*.

The date of the Ḍabok inscription has been differently read. The date in question, however, is very clearly the year 701 V.S., *i.e.*, 644 A.D. This date necessitates certain modifications in our views on the history of Rajasthan.

—*EI* Vol. XXXV Pt. 2, April 1963, pp. 95-10

Sircar, D. C. and Majumdar, M. R.

FRAGMENTARY INSCRIPTION FROM DHOLKĀ

The inscription was discovered on the back of a slab of black granite stone, the front side of which contains an image of the god Viṣṇu in high relief. It is clear that the inscribed slab was cut into two parts at a later date for utilising the left portion for making the Viṣṇu image on the uninscribed back of it. The internal evidence shows that the record was engraved after the death of Śilāhāra Mallikārjuna (c. 1156-60 A.D.) and before that of Cālukya Kumārapāla (c. 1144-73 A.D.). The characters of the inscription are in Devanāgarī of about the 12th century A.D. The language is Sanskrit. Of the thirty-five stanzas of the record, only four verses are completely preserved and the remaining stanzas are preserved only in parts.

The main purpose of the inscription was to record the construction of the *Udayana-vihāra* by Udayana's son Vāgbhaṭa. The original inscription described the activities of Udayana and his sons. The author of the eulogy is referred to as Rāmacandramuni. Under what circumstances the slab of the record was removed from its original place for being utilised for the construction of an image of Viṣṇu cannot be determined.

—*EI* Vol. XXXV Pt. 2, April 1963, pp. 89-9

Sircar, D. C. and Sundaram, J.

SĀLRĪ INSCRIPTION OF CAṆḌEŚVARAHASTIN

The stone inscription was discovered at Sālrī near Salāṇu in the former Mandi State, now merged in Himachal Pradesh.

The stone inscription is in three lines covering an area of about 27 inches long and about 8 inches high. The characters of the epigraph belong to the late *Brāhmī* alphabet. The language is Sanskrit.

The epigraph states that *Mahārāja* Caṇḍeśvarahastin, who was the son of *Mahārāja* Īśvarahastin and belonged to the *Vātsa gotra*, built a city in a locality called Śreṇyaka after defeating a person named Rājjila. The inscription may be assigned to the beginning of the 4th century.

—*EI* Vol. XXXV Pt. 2, April 1963, pp. 66-68

Sircar, D. C. and Subrahmanyam, V. S.

TWO INSCRIPTIONS FROM KALYĀṆPUR

The two stone inscriptions, edited here, were discovered at Kalyāṇpur, 42 miles to the south of Udaipur.

The first inscription contains five lines written in the North Indian (*Siddhamātṛka*) alphabet. The language is Sanskrit. It mentions Mahārāja Paḍḍa, who probably ruled sometime about the second quarter of the 7th century.

The second inscription contains 14 lines. The epigraph was originally set up in a Śiva temple, the construction of which is recorded in it. It mentions a person named Kadachi, who seems to have been the chief, during whose rule the inscription was set up. This chief probably belonged to the Guhila house of Kiṣkindhā or Kiṣkindhipura and ruled after Guhila Bābhaṭa of the same family sometime in the 8th century A.D.

—*EI* Vol. XXXV Pt. 2, April 1963, pp.55-59

Solanki, Acharya Parmeshwar

UDAYAPURA SAṄGRAHĀLAYA KE APRAKĀŚITA KUṬILĀKṢARĪ LEKHA (UNPUBLISHED KUṬILĀKṢARĪ INSCRIPTIONS IN THE UDAIPUR MUSEUM)

The author has referred to three unpublished inscriptions preserved in the Victoria Hall Museum at Udaipur. One inscription is dated 972, another, dated 1005 and the third, dated 1083. The author proposes to continue the detailed discussion of the inscriptions in the subsequent instalments of his article.

—*Va.* Vol. VI No. 1, January 1963, pp. 2-6

Unnithan, N. G.

EYYAL HOARD OF SILVER PUNCH-MARKED AND ROMAN COINS

The paper describes thirty-four silver punch-marked coins, discovered along with some other coins, in Eyyal village in Trichur district of Kerala.

All the thirty-four coins are of the 'Imperial series'. They bear five symbols on the obverse and are of the type that was current all over India. Three of the coins are extremely worn out. Two have faint traces of the sun symbol only. These five coins cannot be attributed to any class or variety. The remaining coins are also sufficiently worn. In many cases, it is not possible to identify all the five symbols on them. Six of the coins, according to the author, belong to the pre-Mauryan period and the rest to the Mauryan.

Since all the punch-marked coins of the hoard are of the known varieties, with the possible exception of only one coin, they hardly add anything to our knowledge. All the same, the hoard, as a whole, has its own importance, as it is the second known hoard of silver punch-marked coins from Kerala.

—*JNSI* Vol. XXV Pt. 1, 1963, pp. 22-28

V. GEOGRAPHY

Bhattacharya, S. S.

GEOGRAPHY OF THE ṚGVEDIC INDIA

In the Ṛgvedic period, the physical features of the country were not as they are now. The Himālayas had not reached the great height that they have at present. Sind, northern Gujarat and presumably the Gangetic plains were not covered by such vast amount of silt and sand, whereas the country south of the river Kṛṣṇā did not present a greatly weathered appearance. The valleys of the Indus, the Ganges, the Sābarmatī and the Narmadā were not so deeply cut. These rivers flowed at a much higher level at that time.

In the absence of political cohesion, the tribe appears in the *Ṛgveda* as a political unit, organised much as the Afghans of today, or the Germans of the time of Tacitus. The tribe (*jana*) consisted of a group of settlements (*viś*), which were again formed of aggregates of villages (*grāmas*). Thus the whole of India was then divided into a number of tribes or *janas*, usually ruled by their kings.

The important tribes of the Ṛgvedic period were the Bharatas, Tritsus, Purus, Sṛñjayas, Yadus, Turvasas, Anus, Druhyus, Kṛvis, Matsyas, Alinas, Pakthas, Bhalāṇas, Śivas, Viṣāṇins, Gāndhāris, Uśinaras and Cedis. Among the Dāsa tribes, who stoutly resisted the Aryan advance on the eastern frontier of Ṛgvedic India, were the Kīkaṭas, Śigrus and Yakṣus, etc.

Roughly speaking, the extreme north-west was occupied by the Gāndhāris, Pakthas, Alinas, Bhalāṇas and Viṣāṇins, some of whom had probably non-Aryan elements. In Sind and the Panjab were settled the Śivas, Parśus, Kekayas, Vṛcīvants, Yadus, Anus, Turvasas and Druhyus. Further east, towards the region of the Madhyadeśa, were the settlements of the Tritsus, Bharatas, Purus and Sṛñjayas; the easternmost part being under the occupation of the Kīkaṭas.

The Matsyas and the Cedis were settled in the south of the Panjab in the region of Rajaputana and Malwa. It may thus reasonably be concluded that the Aryan settlements during the Ṛgvedic period were practically conterminous with the extent of the geographical knowledge of the period.

—*MR* Vol. 113 No. 3, March 1963, pp. 210-15

Buddha Prakash

THE SOUTH-EAST ASIAN HORIZONS OF THE GEOGRAPHERS OF THE PURĀṆAS

The first part of the article contains the history of the geographical lore in Ancient India and its South-East Asian orientation. The author divides this history into three periods—*Caturdvīpa* period, *Saptadvīpa* period and *Navadvīpa* period or *Aṣṭādaśadvīpa* period.

In the first period, the whole earth was taken to consist of *Jambudvīpa* (India proper), *Ketumālā* (the Oxus region), *Bhadrāśvavarṣa* (the Jaxartes region) and *Uttarakuru* (the Tarim region or Chinese Turkestan).

In the second period, the earth was deemed to comprise seven continental regions, mostly named after typical flora, *i.e.*, *Jambudvīpa*, *Plakṣadvīpa*, *Śālmalidvīpa*, *Kuśadvīpa*, *Krauñcadvīpa*, *Śākadvīpa* and *Puṣkaradvīpa*. *Jambudvīpa* embodied the following regions: (*i*) *Uttarakuru*, (*ii*) *Harivarṣa*, (*iii*) *Ilāvṛtavarṣa*, (*iv*) *Bhadrāśvavarṣa*, (*v*) *Ketumālā*, (*vi*) *Kiṁpuruṣavarṣa*, (*vii*) *Hiraṇmayavarṣa*, (*viii*) *Ramyakavarṣa*, (*ix*) *Bhāratavarṣa*.

The economic condition of India in the 3rd and 4th centuries A.D. is characterised by a drive towards the countries of South-East Asia. In that period, *Bhāratavarṣa* was conceived as a unit of nine islands-*Indradvīpa*, *Kaśerumat*, *Tāmraparṇī*, *Gabhastimat*, *Nāgadvīpa*, *Saumyadvīpa*, *Gandharvadvīpa*, *Varuṇadvīpa* and *Mānavadvīpa*. The author has identified these regions as follows:

(1) *Indradvīpa* — The region of Sumatra stretching from south-west to north-east having Indrapura and Indragiri as its nuclei, (2) *Kaśerudvīpa* or *Kaśerumat*—Malaya Peninsula, possibly also Tonkin and the Philippines, (3) *Tāmraparṇī* or *Tāmraparṇa*—Ceylon and Greater Ceylon, including the Ceylonese colonies in South-East Asia, (4) *Gabhastimat*—the countries of the East, (5) *Nāgadvīpa* (a variant of *Nagnadvīpa*)—Andaman and Nikobar, *Nārikeladvīpa* being the Cocos Islands, (6) *Saumyadvīpa* — Tiyoman or Saumya and possibly Sumbawa and Sumba, (7) *Gandharvadvīpa* — Kan-to-li, first east coast of the Malaya peninsula and later Sumatra, (8) *Varuṇadvīpa* (a variant for *Pūrṇadvīpa*) — Borneo.

The author then examines the list of the divisions of *Jambudvīpa* in the *Vāyu-purāṇa* and identifies them as follows:

Aṅgadvīpa—Aṅgsā Island, *Yamadvīpa*—Jemur Island, *Malayadvīpa*—the regions of the Malaya peninsula from Kedah to Patani including perhaps some parts of Sumatra, *Śaṅkhadvīpa*—Sankhey Island, *Kuśadvīpa*—James Island, *Kumudadvīpa* —Kambujadeśa, *Varāhadvīpa*—Berhala Island or Hog Island, *Barhiṇadvīpa*—Burma.

The author concludes that the itinerary of the Straits of Malacca is the central theme of the geographer of the *Vāyupurāṇa*. The ships leaving the ports of India, reached the Nikobar and thence darted towards the Malacca Strait, flanked by Malaya and Sumatra. The islands of Aṅgsā, Jemur and Berhala marked the approach to the Straits. On crossing it, one could land at Borneo and even move forward to Java, or coasting the peninsula and passing by Singora and Ligor, reach Siam and Cambodia or proceed towards China.

He has also shown that the Indian geographers did not give each island or the peninsula a separate name. They sometimes designated different regions on the same island by different names calling each a separate *dvīpa* or country.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 242-73

Chakladar, H. C.

GEOGRAPHY OF KĀLIDĀSA—KĀLIDĀSA'S GEOGRAPHY OF INDIA

Kālidāsa possessed a very imperfect knowledge of the shape and form of the world and of the countries and peoples of the earth outside his native land. But his knowledge of India was accurate and detailed. He was familiar with every part of India, its characteristic features and natural products.

Let us begin our account of Kālidāsa's India with his description of the great and lofty mountains, the Himālayas. The Himālayas are to him not merely a lifeless and inert mass of rocks, but a veritable god. Modern geographers would give the name of the Himālayas to the mountainous regions enclosed by the arms of the Indus and the Brahmaputra. But Kālidāsa puts the Himālayas in wider limits. The Himālayas include the Nāga and the Patkoi ranges on the north-eastern frontier, and the Hindu Kush, Suleiman and Kirthar ranges on the north-western, according to his view.

Flora and Fauna of the Himālayas: On the Himālayas grows the *devadaru* that shoots a lofty stem high up. There also grow the *nameru* trees with their wide branches in whose shadow rested the soldiers of Raghu. The other plants that the poet notices on the Himālayas are the birch trees. Besides these trees, there are some small shrubs or herbs (*oṣadhayaḥ*) that emit light in the night. Kālidāsa in the *Raghuvaṁśa* and the *Meghadūta* definitely speaks of the western Himālayas, and the trees mentioned by him are peculiar to that reigon.

Of the animals in the Himālayas, Kālidāsa refers to the wild elephant. Besides, he speaks of the deer and the musk-deer (*Moschus moschiferous*) which is common in the higher Himālayas and in several parts of Central Asia. It is chiefly known as the source of musk. Kālidāsa also speaks of the *camarī* or the wild yak with a bushy tail (*Bos grunniens*), which is peculiar to the Tibetan plateau. Kālidāsa speaks of the lion as a native of the Himālayas. It appears that at the time of Kālidāsa, there were lions in the Himālayas. But the lion is now almost extinct in India. Kālidāsa, in one passage, speaks of the *gavaya*; it is certainly the 'gaur'. Kālidāsa may have also in his mind the gayal or mithan, which is a little different from the gaur. Kālidāsa speaks of another animal in the Himālayas, *viz.*, the *śarabha*.

—*IS* Vol. IV No. 3, April-June 1963, pp. 375-78

Law, B. C.

HISTORICAL AND GEOGRAPHICAL ASPECTS OF THE AŚOKAN INSCRIPTIONS

The author has dealt with the geographical location of well-known places and peoples, mentioned in the Aśokan inscriptions, like Lumbinī (Rummindeī or Rupadeī in the Napalese Terai, two miles to the north of Bhagavānapura and one mile to the north of Paderia), Kāmboja, Yavanas, Gandhāra (modern districts of Peshawar and Rawalpindi), Nābhaka and Nābhapaṁti (Himālayan states, north of Kālsi), Āndhra, Bhoja, Rāṣṭrika, Pitinikas (natives of Paiṭhān), Satiyaputra (Satyavratakṣetra or Kāñcīpura), Keralaputra (Kerala), Tāṁbapaṁni (Ceylon), Tosali (same as Dhauli in the Puri district in Orissa), Isila (Siddāpur village in the Chitaldroog district of the Mysore State), Suvarṇagiri (*Kanakagiri* in the Hyderabad State), Kaliṅga (Kaliṅgāpaṭam at the mouth of the Vaṁśadharā river or Mukhaliṅgam near Chicacole), Pāṇḍya (Madura and Tinnevelly districts), Coḷa (the country watered by the river Kāverī and comprising the districts of Trichinopoly and Tanjore), Khalatika (Barabar hills in the district of Gayā), Magadha, Ujjayinī and Sāñcī.

—*JIH* Vol. XLI Pt. 2, August 1963, pp. 345-62

Sandesara, B. J.

AIVAḌḌAU, AN APPELLATION OF AṆAHILAVĀḌ PĀṬAṆ, CAPITAL OF MEDIAEVAL GUJARAT

The *Paumacariu* of Svayambhū composed between 840 and 920 A. D. contains, in 45, 4, a word *Aivaḍḍau*, which has been explained as the name of Aṇahilavāḍ Pāṭaṇ, the ancient capital of Gujarat. This word can be derived from *ativṛddha* and means a very big place, this meaning being corroborated by the description of the city given by Hemacandra and Someśvara.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 218-20

Sankalia, H. D.

DVĀRAKĀ IN A VIth CENTURY EPIGRAPH

The Palitana copper plates of Siṁhāditya, tied together with six other Valabhī or Maitraka plates, mention Dvārakā as situated in Saurāṣṭra. Siṁhāditya belonged to Gārulaka family and granted a village Darbhāchārā to a brāhmaṇa from Elāpadra in the year 574 A.D.

Varāhadāsa II, the father of Siṁhāditya conquered a king of Dvārakā. He was brave like Śāraṅgapāṇi, the lord of Dvārakā.

For the first time, two most important points are recorded here: (1) a historical reference to Dvārakā with its ruler in the 6th century and (2) Śrī Kṛṣṇa's association with it.

In the absence of sufficient data, exact location of Gārulaka Varāhadāsa's kingdom is yet unidentified. However, we can safely say that it was near Dvārakā in modern Jāmnagar district. This is corroborated by the identification of Bhaṭṭipadra with Bhāṭiā, Bhātel or Bhāṭudiyā. All these are near Dvārakā. It is worth noting here that the son of Varāhadāsa I is called Bhaṭṭisura. It may be his full name or it may be suggestive of his valour. So the places might have been named after the Bhaṭṭis.

—*JGRS* Vol. XXV No. 100, October 1963, pp. 293-94

Sircar, D. C.

THE CITY OF KṚMILĀ

Kṛmilā was one of the oldest cities in eastern India mentioned in the Purāṇas and the Buddhist texts. It represented the sites of the modern villages of Valgudar and Rajauna to the north of the railway line between the Luckeesarai and Mankatha stations on the Eastern Railway in the western fringe of the Monghyr district in Bihar. Thus the Kṛmilā-*viṣaya* comprised the western part of the Monghyr district.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 274-77

Sircar, D. C.

EXTENT OF PRĀGJYOTIṢA

According to the *Yoginītantra*, Prāgjyotiṣa-Kāmarūpa was bounded in the north by the Kañjagiri or Kāñcanādri (probably the Kanchenjunga) in Nepal, in the west by the Karatoyā, in the east by the Dikṣu river falling in the Brahmaputra near Sibsagar in Assam and in the south by the Brahmaputra-saṅgama or the confluence of the Brahmaputra and the Lākṣā (Lakhyā) that joins the Brahmaputra in the Mymensing district of East Pakistan.

It will be seen from the above discussion that the Karatoyā was regarded as the western boundary of Prāgjyotiṣa-Kāmarūpa from the 7th century A.D.

This country extended from the hilly region, regarded as a part of the Himālayas, in the north, to near about the junction of the Brahmaputra and the Lakhyā in the south. The sea to the east of Prāgjyotiṣa-Kāmarūpa was the low-lying and the water-logged land to the south of the Assam range.

The author disputes the views of Pargiter regarding the identification of Prāgjyotiṣa.

—*JIH* Vol. XLI Pt. 2, August 1963, pp. 363-69

Tripathi, K. B.

GEOGRAPHY OF INDIA IN KĀLIDĀSA WITH SPECIAL REFERENCE TO RAGHU'S CAMPAIGN OF CONQUEST

It is assumed that Kālidāsa flourished during the period of the Gupta emperors in the 4th century A.D. and that he was partly inspired by the conquests of Samudragupta.

In his *Raghuvaṁśam*, the poet describes the conquests of Raghu, who starts from Ayodhyā and follows the course of the Ganges almost up to its mouth. After crossing the Kāverī, Raghu conquers the entire western coast up to the Trikūṭa mountain. Then he takes the land route to Persia. After this conquest, Raghu marches northwards to the Hūṇa country on the banks of the Oxus river. Then the people of Kāmboja, which is identified with a part of the territory of Yarkanda valley to the north-east of Kashmir and north of the Himālayas, submitted to Raghu.

Then Raghu moves further east and ascends the Himālayas and, with his cavalry, passes through the peaks. Since he is said to have enjoyed the cool breeze of the current of the Ganges, some suppose that Raghu's passage lay across the passes of the Gaṅgotrī and Kedārnāth. In the Himālayas, Raghu defeats the 'Utsava saṁketas' and makes the Kinnaras, who may be no other than the Tibetans, sing his panegyric.

Now Raghu descends from the Himālayas and when he crosses the Brahmaputra river, the king of Prāgjyotiṣa trembles with fear and the king of Kāmarūpa takes refuge in him. Prāgjyotiṣa and Kāmarūpa seem to represent western and eastern parts of Assam. Kālidāsa does not mention China in the course of the campaign of Raghu's conquest.

—*OHRJ* Vol. XI No. 4, 1963, pp. 234-37

VI. HISTORY

Banerji, A.

ARCHAEOLOGICAL HISTORY OF MEWAR—I (FROM 3RD CENTURY B.C. TO *C.* 300 A.D.)

Since pre-historic times, Mewar, nay Rajasthan, was destined to be a land of diverse people and races and a land of colonization. Among the jungle-people referred to in the Aśokan inscriptions are the Bhils of the Mewar hill-tracts. These jungle-people are described in the Junagarh Inscription of Rudradāman as *Niṣādas*. But it is doubtful whether Kota, Bundi, Bhilwara, Chitorgarh and Udaipur districts were included in the empire of Aśoka.

Intrusion of population is one of the eternal characteristics of Rajasthan and Mewar. From the Shorkot Inscription, 5th century A.D., it is learnt that the Śibis had migrated to Mewar from their home in the Panjab and by the 2nd century B.C., they seem to have settled in Chitorgarh. This tribe at first had a monarchical constitution, but later on they developed a republican government (*janapada*). Sawai Madhopur and Gangapur appear to have been ruled by the alien Mālavas in the 3rd century A.D., but neither epigraphy, nor numismatics, nor pottery indicates the occupation of Mewar by the Kṣatrapas of Malwa.

The frontier of Mewar, in the modern political sense of a line marking the acknowledged limit of action of a regularly effective government, *vis-a-vis* one or other governments, did not take shape till the 18th century. The Sultans of Gujarat, Alauddin Khilji and Akbar, ravaged the country but could not besiege the whole of Mewar.

—*JOIB* Vol. XII No. 4, June 1963, pp. 345-58

Banerji, A.

CULTURE SEQUENCE IN RAJASTHAN

It appears that by the 3rd millennium B.C., the valleys of Sarasvatī and Dṛṣadvatī in Rajasthan saw the growth of the Harappa culture. When the Harappa culture was in decline, the Painted Grey Ware people overthrew the Harappa farmers who had colonized this area. During this time, there thrived in Mewar one of the principal cultures affiliated to the painted ceramic tradition and Āhāḍa was the capital of a thriving culture of some importance.

This ceramic tradition did not die out with the end of the protohistoric age, but survived in the form of Raṅgmahal culture and a new culture of the Yaudheya-Kuṣāṇa period. The Painted Grey, the Black and Red and the Black on Red cultures might possibly have been contemporaneous.

All the traits of the complex Harappa culture are met with on the banks of the twin rivers Sarasvatī and Dṛṣadvatī.

—*MI* Vol. 43 Pt. 3, July-September 1963, pp. 225-32

Bivar, A. D. H.

THE KANIṢKA DATING FROM SURKH KOTAL

One incomplete inscription from Surkh Kotal bears some Greek letters, the numerical value of which is 275. If the last figure of the date is not *epsilon* (with numerical value 5) but *theta* (with numerical value 9), then the date will be 279. This inscription seems to be earlier than the inscription of Nokonzoko, dated 31, of the Kaniṣka era according to Henning, since in it the form of the Greek letter *nu* is earlier than that in the latter.

The date 275 or 279 can only be counted either in terms of the era of 57 B.C., owing its origin to the Indo-Scythian emperor Azes, or in those of the era of 155 B.C. mentioned in the Taxila copper plate of Patika. In the first case, the date of the Surkh Kotal inscription under reference comes to be 218 or 222 A.D. and in the latter 120 or 124 A.D. The first position is impossible, because at that time the Sassanids were expanding their empire at the cost of the Kuṣāṇas so that there could be no room for the reigns of Vāsiṣka, Huviṣka, perhaps Kaniṣka II and Vāsudeva. Hence the second position is the only acceptable one and it would support the view of Van Wijk, Sten Konow and John Marshall that the era of Kaniṣka began in 128-9 A.D.

The earlier era is used, because the era of Kaniṣka had not yet been established at the time when the unfinished inscription was cut.

—*BSOAS* Vol. XXVI Pt. 3, 1963, pp. 498-502

Bongard-Levin, G. M.

ISTORICHESKIE OSNOBI DREVNEINDIISKIX AVADĀNA (HISTORIC FOUNDATIONS OF THE ANCIENT INDIAN *AVADĀNA*)

The author says that, while studying ancient Indian legends and folklores, for instance, the *avadānas*, scholars interested themselves only in the literary aspect or philosophico-religious contents of them. He thinks that this literature reflects some real situations of the life and culture of the people. In particular, he has studied the information that we get from the *avadānas* regarding the later history of the Mauryan period, and has tried to correlate the date of the *avadānas* with those of epigraphy.

In the *Aśokāvadāna*, we read that when Aśoka was making lavish gifts to the Buddhist *saṁgha*, his grandson Sampadi (Samprati), heir to his throne, remonstrated and forbade him to squander the resources of the State in that manner. But *Aśoka* did not stop and continued to send all that he had, gold, silver and iron dishes, to the Buddhist establishments at Kukkuṭ-ārāma till he had only an '*ardhāmalaka*' (half *āmalaka*) with him. Wishing to give away the same also to the *saṁgha*, he called in his ministersand asked them as to who was in fact the ruler, showing that he was disgusted with the position in which he was placed.

In a version of the *Aśokāvadāna*, the emperor is shown as stating his position like this, 'I have been deprived of my powers and I possess an *ardhāmalaka* .only.' Addressing his chief minister Rādhagupta, he lamented about the disappearance of his wealth, destruction of his kingly power and loss of his authority in these words: 'Earlier, when I used to pass orders, nobody dared to disobey. Now my orders are no longer carried out, my written orders are dead letters.' According to the *Sūtrālaṁkāra*, he is stated to have exclaimed: 'My power is no more. It is dead. During the period, when I had powers, nobody dared to oppose me. Nobody ever practised treachery, and all revolts were suppressed.' Thereafter, the *ardhāmalaka* that Aśoka had was made over to the fraternity.

Hiuen T'sang quotes Aśoka's saying, 'I have greedy and powerful ministers.'

The last years of Aśoka were spent in a complicated atmosphere. In the process of destruction of the Mauryan empire, internal contradictions appeared; the Brāhmaṇas rose against the central government; the finances worsened and anti-Buddhist sentiments became strong. During the course of his rule, Aśoka followed the policy of religious tolerance, but in the later part of it, he became a zealous defender of Buddhism and followed a strongly pro-Buddhist policy, which evoked opposition from the representatives of the various religious sects, particularly the Brāhmaṇas and the Jainas.

It is said that during the last years of Aśoka's rule, Tiṣyarakṣitā became the ruler for seven days and made a plan to dispose off prince Kuṇāla, the son of Padmāvatī. The so-called 'Edict of the Queen' also shows that at the fag end of his rule, Aśoka ceded the power to his queen. The 'Queen's Edict' refers to Kāruvāki, who can be placed besides Tiṣyarakṣitā.

From the aforesaid evidence, the author concludes that the Mauryan state was not an absolute monarchy.

—*NAA* No. 1, 1963, pp. 106-16

Brunt, P. A.

ALEXANDER'S MACEDONIAN CAVALRY

In India, Alexander divided his cavalry into hipparchies. The number of the hipparchies was eight. At the confluence of the Hydaspes and Acesines, he divided his army into four parts, under Craterus, Hephaestion, Ptolemy and himself. They were to reunite at the junction of the Acesines and Hydraotes. Alexander himself took with him 'half the companion cavalry' for the Mallian campaign. This must have included the *agema*, but in addition, the hipparchies of Perdiccas and White Clitus were with him and were detached for independent operations. When Alexander reached the Hydraotes, he was able to use two hipparchies against the Mallians and one of these was apparently that commanded by Demetrius.

The change of name from *ile* to hipparchy was due to Alexander's growing distrust of his principal officers and was effected in 328 after Clitus' death. But the inclusion of oriental cavalry into the ranks of the hipparchies cannot be placed earlier than 324.

—*JHS* Vol. 83, 1963, pp. 27-46

Choudhary, R. K.

GOVINDAGUPTA OF VAISĀLĪ SEAL AND MANDASOR INSCRIPTION (A GUPTA EMPEROR BETWEEN G. E. 93 & 96)

The Basārh seals, found in 1903-4, brought to light the name of Govindagupta. The following data can be gathered from them: (i) Govindagupta, the heir-apparent of Candragupta II, was his father's Governor in Tirabhukti, (*ii*) the seal bore the name of the king, the queen and the Yuvarāja, (*iii*) Govindagupta himself was the Governor, (*iv*) Dhruvasvāminī was the mother of Govindagupta and (*v*) Govindagupta is called Mahārāja.

Govindagupta is also mentioned in the Mandasor inscription which indicates his sovereign status. From this record, it is clear that he was once the suzerain of Mālwā and that there were feudatory kings under him.

The author thinks that Govindagupta ascended the throne just after the death of his father Candragupta II. Govindagupta's short reign is the only possible clue to the gap of three years between G.E. 93 and 96 in the Gupta history. Kumāragupta seems to have defeated or ousted Govindagupta and seized the throne. After his accession, Kumāragupta avoided all reference to this brother to prove himself as the real successor of Candragupta II.

—*JOIB* Vol. XII No. 4, June 1963, pp. 370-76

Choudhary, R. K.

HARISIṀHADEVA OF MITHILĀ (A RE-ASSESSMENT OF FACTS)

According to the author, Harisiṁhadeva was the sixth ruler of the Karṇāṭa dynasty. His victory over the Muslims occurred during the last days of the Mamluk Sultans after the death of Balban. The Maheśvara Arabic inscription dated 1291-1292 A.D. supports this fact. In this connection the works of Mulla Taqia and the Basātnul-ūns are also noteworthy. The *Dhūrtasamāgama* refers to the fact that Harisiṁhadeva recovered his kingdom after the tide of Muslim conquest had passed and the above comedy was staged only after the expulsion of the Muslims. During the invasion of his kingdom by the Tughluqs, he left Tirhut and went to Nepal, which, his minister Caṇḍeśvara had already conquered between 1311 and 1314 A.D.

The reign of Harisiṁhadeva forms a landmark in the history of Mithilā. His reign was bristling with hectic political activities, which compelled him to play a prominent role for a period of four decades in the history of north-eastern India. His achievements in the field of social reform are also remarkable. His stormy political career has left a permanent impression on the life and culture of the people of Mithilā. The remains at Simarāon of his time are pointers to the incessant struggle between Muslim bigotry and Hindu retaliation.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 123-40

Choudhary, R. K.

THE *PRĀKṚTAPAIṄGALAM*: AN IMPORTANT SOURCE OF MITHILĀ'S POLITICAL HISTORY

The *Prākṛtapaiṅgalam* (*PPm.*), written in the 14th century A.D., throws interesting sidelights on the political history of Mithilā and supplements another contemporary source for that study, *viz.*, the *Puruṣaparīkṣā* of Vidyāpati. An attempt in this article is made to study such passages of the *PPm.* as have a bearing on the history of Mithilā.

The Kalacuri king Karṇa and his son Yaśaḥ-Karṇa are frequently mentioned in the *PPm.* Yaśaḥ-Karṇa is said to have led two campaigns against Champāraṇa after defeating Kāśīrāja (c. 1073 A.D.). We also learn from the *PPm.* that the king of Kāśī fought successfully with the kings of Gauḍa, Vaṅga, Kaliṅga, Telaṅga, Mahārāṣṭra, Saurāṣṭra, Champāraṇa, Nepāla, Bhoṭa, Cīna and Lohavara. This king of Kāśī must have belonged to the Gahaḍavāla dynasty, as is evident from the *PPm.* Kāśīsara and Kāśīrājā are frequently mentioned in the *PPm.* Vidyādhara, the excellent minister of Kāśīrāja, is also mentioned. His name helps us to identify the king of Kāśī. A recent writer has identified this king with Govindacandra Gahaḍavāla. On the basis of a Gahaḍavāla inscription, we learn that Govindacandra extended his sway up to Monghyr.

Many other historical events as gleaned from *PPm.* have been noticed in the article.

—*VIJ* Vol. I Pt. 2, September 1963, pp. 322-2

Ghoshal, U. N.

HISTORY AND HISTORIANS OF ANCIENT INDIA

The credit of the discovery of Sanskrit for the Western World goes to Charles Wilkins, William Jones and H. T. Colebrooke. Their works were followed by those of Burnouf, Max Müller, Rudolf Roth, Otto Böhtlingk, George Turnour, E. A. Schwanbeck and Stanislaus Julien. In the second and third decades of the last century, the interest of the Western World was roused by the discovery of the coins of Greek and Indo-Scythic rulers by Ranjit Singh's foreign generals and by Charles Masson. Extraordinary series of discoveries relating to the script, the age and the language of inscriptions were made by James Prinsep and his associates. Elphinstone, Tod and Lassen are the chief early historians of ancient India.

The age of achievement, which extended roughly from 1860 to the present times, is characterised by co-operative labours of Indian and foreign scholars in all branches of Indology. Hodgson, Csoma de Koros and Bunyio Nanjio were ardent students of Buddhist literature. The publications of the *Bibliotheca Indica* and its successors, the *Bombay Sanskrit and Prakrit Series*, the *Gaekwad Oriental Series*, the *Mysore Sanskrit Series*, the *Trivandrum Sanskrit Series*, the *Pāli Text Society Series*, the *Sacred Books of the East Series*, the *Harvard Oriental Series*, *the Mahābhārata* of the Bhandarkar Oriental Institute, the *Rāmāyaṇa* of the Oriental Institute of Baroda, the *Catalogus Catalogorum* of Aufrecht, the *Vedic Index of Names and Subjects* by Macdonell and Keith, *Abhidhāna Rājendra* and *Dharmakośa* are valuable contributions.

Cunningham and Marshall did important work in archaeology. Recent works like *Aṅgavijja* and *Subhāṣita-ratnakoṣa* are a pointer to the fact that the days of great literary discoveries of source-material for our ancient history and culture are not over.

—*QRHS* Vol. III Nos. 1-2, 1963-64, pp. 10-19

Griffith, G. T.

A NOTE ON THE HIPPARCHIES OF ALEXANDER

Alexander introduced Oriental cavalry into the hipparchies long before 324 B.C. Not long after the battle of Issus, he wrote to Darius, 'Those of your men, who fought with you and were not killed in the battle but surrendered to me, are safe with me and are not sorry to be here; they are serving now in my army of their own free will.' This marks the beginning of the introduction of Oriental elements in Alexander's army. Besides this, there are other evidences also of this development, which the author discusses in this paper.

—*JHS* Vol. 83, 1963, pp. 68-74

Gupta, Kalyan Kumar Das

EARLY INDIAN HISTORIANS

Historiography in modern India may be said to have started on January 15, 1784 with the foundation of the Asiatic Society of Bengal by Sir William Jones. The way for Indian historiography was paved by Westerners—William Jones, Wilkins, Colebrooke, Lassen, Prinsep and others, but a self-conscious Indian intelligentsia was slowly emerging. Rajendra Lal Mitra gave information about a large number of manuscripts in *Notices of Sanskrit Manuscripts* in nine volumes, and produced his monumental work, *viz.*, the *Sanskrit Buddhist Literature of Nepal*. Haraprasad Sastri collected more than 8000 manuscripts. Saratchandra Das published his great works like the *Tibetan-English Dictionary* and *Indian Pandits in the Land of Snow*. His tradition was continued by Rahul Sankrityayana.

James Prinsep deciphered Aśokan Brāhmī script in 1837 and Alexander Cunningham was appointed as the first Director of Archaeological Survey of India in 1860. The chief western epigraphists and numismatists were Cunningham, Bühler, Kielhorn, Sewell, Smith, Rapson and Allan. Indian scholars carried forward the traditions of these scholars with marked improvement. Ananda Kentish Coomaraswamy justly pointed out that the essential pre-requisite to a proper appreciation of Indian art was a thorough understanding of the fundamentals of Indian philosophy. In the field of iconography, this author is a pioneer. Archaeological materials have been utilised by R. K. Mookerjee, Beni Prasad and Jayaswal. Shama Sastri discovered the unique manuscript of *Arthaśastra* of Kauṭilya in 1909. R. G. Bhandarkar and Haraprasad Sastri carried on sustained researches on Hinduism and Buddhism, respectively. Then A. K. Datta brought out his *Bharatavarṣīya Upāsaka Saṁpradāya* and P. C. Bagchi carried the tradition of Haraprasad.

Akshyakumar Maitreya emphasised the necessity of studying Indian art in relation to the art activities of Indian settlers in south-east Asia. He held that since every art object has a time complex, it is unscientific to periodise the history of Indian art on the basis of religion or any such criterion.

—*QRHS* Vol. III Nos. 1-2, 1963-64, pp. 24-28

Humbach, Von H.

NOKONZOKO UND SURKH KOTAL: EIN MODERNER MYTHOS (NOKONZOKO AND SURKH-KOTAL: A MODERN MYTH)

The author has already established a certain conspicuous lexical and grammatical agreement between the so-called Berlin fragments and Surkh Kotal inscriptions found by D. Schlumberger. This contribution is an addition to his arguments.

Kaniṣka's inscription uses some phrases found in the *Gāthās* of Zarathuṣṭra, as shown by W. Lentz. This shows that Middle Iranian can be of some use in the interpretation of the documents in question.

The connection between the Berlin fragments and Kuṣāṇas is clear from the short fragment I.

Unintelligible words can be very easily explained as proper names. This led Henning to explain a certain word as Nokonzoko, a high official. This is how emerged the modern myth of the history of Surkh Kotal and of an officer, Nokonzoko by name. The same was later taken over by Benveniste. The author has criticised this view.

—*WZKSO* Band VII, 1963, pp. 13-19

Jain, Kailas Chand

HISTORY OF ĀHAR

The ancient village of Āhar, also known as Āghāṭapura and Aṭpura in early inscriptions and Jaina manuscripts, is situated on the banks of a stream of the same name in 24° 25′ N. and 73° 44′ E. about two miles east of Udaipur city. Its early history is in obscurity, but there are ample records to throw enough light on its history for three centuries after 10th century A.D., the period of its chequered occupation by Guhila kings, the ancestors of the Rāṇās of Mewar before they migrated to Chitore. During this period, Āhar became a great centre of trade and literary activity. It was famous in early times by the name of the *tīrtha* of *Gaṅgodbheda* and as such, it was a great centre of Brāhmaṇical religion. But since the Guhila rulers were liberal in their religious views, Jainism also flourished side by side with the Brāhmaṇical religion.

Āhar gave the name of Āhariā to one of the *gotras* of Gehalot race. Āhariā *gotra* is also found among the *Caraṇās*. Āhar was also a town of great importance from social point of view.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 95-100

Kosambi, D. D.

THE BEGINNINGS OF THE IRON AGE IN INDIA

The iron-age in India began about 800-700 B.C. In the *Yajurveda*, which is assigned by Keith to that period, there is a reference to iron. At the time of the Buddha, iron was in use. There is a tradition that while, as a child, he was left in the shade of a tree, the Śākyans, including his father, were engaged in ploughing. The terrain of the Śākya country along the Nepal border of Gorakhpur and Basti districts is such as cannot be broken save by iron ploughshares. In the *Kāśī-Bharadvāja-sutta* of the Suttanipāta, a simile runs thus: 'like a *phāla* heated for a whole day and plunged suddenly into water.' This refers to iron and not bronze, which, if treated like this, would become brittle and useless. Ktesias states that the swords of Indian steel were presented to Artaxerxes Mnemon, and Herodotos says that in 482 A.D. the Indian soldiers, forming part of the army of Xerxes that invaded Greece, carried bows of cane and arrows also of cane with iron at the points. It is thus wrong to suppose that iron was introduced into India through the Achaemenids.

—*JESHO* Vol. VI Pt. 3, December 1963, pp. 309-18

Mirashi, V. V.

THE DATE OF MAHĀ-ŚIVAGUPTA-BĀLĀRJUNA'S ACCESSION

Mahāśivagupta-Bālārjuna of the Somavaṁśa is known from many copper-plate grants, and inscriptions of this family have been found in Chhattisgarh. Fleet and Kielhorn referred these kings to the 8th and 9th centuries A.D. The author had examined the question about the date of Mahāśivagupta *alias* Bālārjuna some 25 years ago and had arrived at the conclusion that Bālārjuna reigned in the period A.D. 590-650.

Recently, a copper-plate grant has been discovered at Bonda in the Raigarh Tehsil of Madhya Pradesh. It mentions that the grant of a village was made by Bālārjuna on the 6th *tithi* of the first fortnight of *Pauṣa* in the twenty-second year of the king's reign. This was a day of *Pauṣa-saṁkrānti* which is the same as *Makara-saṁkrānti*.

On the basis of his calculation, the author shows that the first fortnight mentioned here must be a bright fortnight of *Pauṣa*. On the basis of *Ephemeris*, he found out that the only year in which the *saṁkrānti* and the sixth *tithi* came together in the 7th century A.D. was A.D. 616. Therefore, the date of Bālārjuna's accession to the throne must be A.D. 595.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 355-57

Misra, Jayasankara

MAHMŪD GHAZNĪ KE SOMANĀTHA ĀKRAMAṆA SAMBANDHĪ SAMAKĀLIKA NAVĪNA VIVARAṆA (A NEW CONTEMPORARY ACCOUNT OF MAHMŪD GHAZNĪ'S INVASION OF SOMANĀTHA)

According to the author, the earliest account of the temple of Somanātha comes from the pen of Albīrūnī, a contemporary of Sultan Mahmūd of Ghaznī.

He says that the *liṅga* of Somanātha was originally erected on the seacoast and that Somanātha owed its name to the fact that the moon was perpetually occupied in serving the idol and bathing it by the ebb and flow of seawater. The story gives that this *liṅga* of Mahādeva was erected by the moon on Prajāpati's advice for daily worship.

Of all the temples of Lord Śiva, Somanātha was the most famous. Water from the Ganges and flowers from Kashmir were brought every day for being offered to the God in this temple. Another reason why in particular Somanātha had become so famous was that it was an important harbour for seafaring people who went to and fro between Zanj and China. People believed that the *liṅga* of Somanātha would cure persons of every inveterate illness and heal every incurable disease.

Albīrūnī has very regretfully recorded that the Somanātha image was destroyed by the Prince Mahmūd, who ordered the upper part to be broken and the remainder to be transported to Ghaznī with all its trappings of gold, jewels and embroidered garments. A part of the idol lay before the door of the mosque of Ghaznī on which people rubbed their feet to clean them from dirt and wet.

—*Pra.* Vol. VIII No. 2, March 1963, pp. 169-73

Narain, A. K.

WRITING A NEW HISTORY OF ANCIENT INDIA: A STUDY IN PROBLEMS, SOURCES AND METHODS

In the author's opinion, the *Janapada* conception answers more realistically to our problems than those of 'Nation', 'Country', 'Continent' and so on. *Janapada* means 'territory' and 'population'. The Bhārata *Janapada* is one. It is a composite personality of which the various territorial subdivisions are the body, and the various people and their activities, the states of mind.

The treatment and division of chapters in Ancient Indian History should be on the basis of political consolidation and disintegration bringing out social, economical and other factors governing these phases.

The author considers archaeological remains to be our 'primary' or 'direct' source materials and the Purāṇas, historical biographies, inscriptions, foreign accounts and archaeological reports to be 'secondary' or 'indirect' source materials. The modern historian fails to utilise correctly ancient historical works, because he is obsessed by the inhibition of the idea that Indians had no sense of history. It is important to evolve a technique of using them.

If vertical excavations in all parts of India are taken into account, a vertical time-table for the whole of India will emerge for the historian and there will be no 'dark ages'. From horizontal excavations, we can know the pattern of life, mostly material, in a given period of time. The historian of Ancient India should take interest in the development of archaeology and learn the technique to utilise the information supplied scientifically by the archaeologist. There should also be a commission to go into the study and collection of all types of sources and their co-ordination for purposes of historical writing on Ancient India.

—*Bha.* Vol. VI Pt. 2, pp. 12-21

Nathamala, Muni Sri

BHAGAVĀN MAHĀVĪRA AURA NĀGAVAṀŚA (BHAGAVĀN MAHĀVĪRA AND NĀGAVAṀŚA)

Mahāvīra is believed to have belonged to a family called Nāga. This word is interpreted as to stand for either *Jñāta* or *Nāga*. The author favours the latter identification because the Nāga tribe was widely known in ancient India and was a branch of the Ikṣvāku family to which Mahāvīra is known to have belonged.

—*Anc.* Vol. XVI No. 4, October 1963, pp. 161-63

Pandey, R. B.

KOSALA KĀ PRĀRAṀBHIKA ITIHĀSA (THE EARLY HISTORY OF KOSALA)

The name of Ayodhyā first occurs in the *Atharvaveda*, that of Kosala is first found in *Śatapatha-Brāhmaṇa* and that of Ikṣvāku is first attested in the *Ṛgveda*.

Manu is believed to be the progenitor of the solar and lunar races. Among his nine sons, Ikṣvāku was the eldest. He set up his capital at Ayodhyā and founded his dynasty, which continued to rule up to the end of the *dvāpara* age and the beginning of the *Kali* age. One Bṛhadbala of his family is said to have fought in the battle of Kurukṣetra and met his death at the hands of Abhimanyu.

In Buddhist and Jain literature, there are numerous references to the state of Kosala, which occupied an important place in the sixteen *Mahājanapadas* of that period. Kosala was divided into two regions, called north Kosala and south Kosala. The Buddha passed a considerable part of his life at the Kosalan capital, Śrāvastī, and the rules of the *Vinaya* were also compiled there.

Kosala was important from the political as well as from the religious point of view. It rose to great power and prestige during the rule of Prasenajit. Together with the Mallas and the Licchavis, it formed a federation to oppose Ajātaśatru, but after the death of Prasenajit, it began to decline.

From the point of view of the growth of Buddhism, Kosala is more important than Magadha.

—*NPP* Vol. 67 No. 1, 1963, pp. 31-47

Pandey, R. B.

STUDIES IN THE HISTORY OF KĀŚĪ : ECONOMIC LIFE

This article deals with the history of Kāśī and gives an elaborate account of the ancient economic life of the people of Kāśī *janapada* under the following heads: (1) agriculture, (2) cattle-rearing, (3) trade, (4) transport, (5) transaction, (6) exchange, (7) coinage, (8) banking and loan, (9) interest, (10) weights and measures, (11) arts and crafts, (12) textiles, (13) goldsmiths, (14) ivory-work, (15) pottery, (16) carpentry, (17) workers in leather, (18) workers in bamboo, (19) black-smiths, (20) ornament-makers, (21) minor occupations, (22) doctors, (23) snake-charmers, (24) acrobats, (25) dancing girls, (26) fishermen, (27) hunters, (28) fowlers, (29) labourers and (30) craft guilds.

The material has been drawn almost exclusively from the Buddhist *Jātakas* with a few exceptions.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 1-34

Pathak, V. S.

THE AGNI-KULA LEGEND: THE MEDIAEVAL AND THE MODERN MYTHS

The *Agni-kula* legend is wrapped up in numerous covers which should be peeled off to get at the core. There is a story in the *Rāmāyaṇa*, which, in fact, began to develop in the Vedic period, that being vanquished by Vasiṣṭha, Viśvāmitra acknowledged the superiority of the Brāhmaṇas over the Kṣatriyas.

The legend, as we find here, must have been developed by the 3rd century A.D. In the 10th century, Padmagupta seized it to explain the origin of the Paramāras, though mythologically the two seem to be unconnected. He transformed the story into the *Agni-kuṇḍa* legend. The *Tilakamañjarī* and several Paramāra inscriptions allude to this legend. But it does not seem likely that Padmagupta had presented his patrons as non-Aryans like the Śakas and the Yavanas.

The *Agnīdharas*, the *Āgneyas*, the *Daśerakas* and the *Agniveśya Brāhmaṇas* were positively connected with *Agni* in early centuries of the Christian era. Thus, before the advent of the early mediaeval period, there was a group of *Agni-kula* families, recorded as having originated from *Agni* and having belonged to the Brahma-kṣatra caste of *Vahni-vaṁśa*. The Paramāras were probably the *Agniveśyas*.

The later recensions of the *Pṛthvī-rāja-rāso* further developed the *Agni-kula* legend.

Finally, the *Agni-kula* legend represents two myths—the modern and the mediaeval. The modern myth arose from the efforts of the scholars to interpret a mediaeval myth in terms of modern concepts, whereas the mediaeval myth represents the processes of the standardisation and systematisation of the stratified society of the times.

—*Bha*. Vol. VI Pt. 2, pp. 33-46

Rao, B. S. L. Hanumanta

THE CONTEMPORANEITY OF KANIṢKA AND NĀGĀRJUNA EXAMINED

So far five different dates ranging from 58 B.C. to 278 A.D. have been suggested for Kaniṣka by different scholars. Of these, the most important is 78 A.D. suggested by Rapson and Raychoudhury who hold Kaniṣka to be the founder of the Śaka era. But the validity of this theory is disproved by Taxila excavations, numismatic findings and Chinese records. Moreover, there is no valid reason to show why the Kaniṣka or Kuṣāṇa era came to be known as the Śaka era, especially when the Indians knew the Śakas and the Kuṣāṇas as separate peoples. The discoveries at Taxila, the evidence furnished by the coins found in U.P. and the excavations at Sisupalgarh point at 130 A.D. as the date of Kaniṣka. This date is supported by astronomical evidence as well and seems to be the most plausible date for Kaniṣka.

On the testimony of the evidence furnished by Hieun Tsang and Kumārajīva, as also the Buddhist tradition, Nāgārjuna's date falls in the second half of the 2nd century A.D., *i.e.*, between A.D. 143 and 203. The account of *Rājataraṅgiṇī* perfectly accords with this date, provided it is remembered that Kaniṣka mentioned there is Kaniṣka II, who ruled conjointly with Huṣka (Huviṣka) and Juṣka (Vāsiṣka) for a period of forty years between A.D. 158-198.

Thus, the theory that Kaniṣka came to power in 78 A.D. and that he was the founder of the Śaka era is not correct. A.D. 130/4 seems to be the reasonable date for his accession. None of the dates, even those as late as A.D. 134-158, suggested in this paper for Kaniṣka, would support the view that Ācārya Nāgārjuna flourished at the court of Kaniṣka.

—*JAHRS* Vol. XXVIII Pts. 3-4, 1962-63, pp.23-29

Settar, S.

ARASIKERE UNDER THE HOYSAḶAS

Arasikere rose to prominence under Hoysaḷa Vīra-Ballāḷa II and played an important part in the political, social and cultural life of the people during the last quarter of the 12th century A.D. Its people belonged to different sects, worshipping different gods and practising different occupations, without any clash. As a result of this, the city enjoyed much prosperity and prestige, next only to Dvārasamudra in the vicinity of the Hoysaḷa capital. It was a capital and *Bhāṇḍāra Vādi*, a 'town of treasure'

The traditional division of our society into four groups—Brāhmaṇas acting as priests, Kṣatriyas as protectors or the military class, Vaiśyas as traders and Śūdras as the fourth caste — was prevalent under the Hoysaḷas. Besides, there were certain groups called after their occupations. The women of Arasikere were well accomplished, intensely religious and known for their beauty. The city abounded with learned men. A number of inscriptions refer to the virtues and accomplishments of the Jainas and Brāhmaṇas. Kings, officers and common men vied with one another in contributing to the temples of Arasikere.

There are a number of references to the various administrative officers. Thus an inscription refers to four *Heggaḍes*. Of them, three are called Royal Superintending *Heggaḍes* of Arasikere and the fourth one is called the great minister, great Master of the Robes. In addition to these Royal *Heggaḍes*, we come across the Gaveras, masters of the town (*Paṭṭaṇa Śeṭṭi*) and the Setties, or merchants. Because of the vast commercial activity in the city, a treasury was established and customs officers were appointed. The officers and servants of the Hoysaḷas were not only loyal, but they even sacrificed their lives for the king and his kingdom.

The Hoysaḷas were great builders. During this period, innumerable temples were built and a new style of architecture emerged. The Īśvara temple of Arasikere, though small in dimensions is a fine instance of Hoysaḷa architecture with striking features of conformity and deviation. It is also an instance of the extreme tolerance and catholic outlook of the Hoysaḷa rulers.

—*JKU* Vol. VII (*Humanities*), 1963, pp. 152-68

Singh, Vikramaditya

BHĀRATĪYA ITIHĀSA KĀ PRAJJVALANTA ADHYĀYA—SĪMĀPRĀNTA AURA SIKANDARA (A GLORIOUS CHAPTER IN INDIAN HISTORY—ALEXANDER AND THE NORTHERN FRONTIER)

The author has described the course of the invasion of Alexander, the Great, in the north-western regions. His victories over the Aspasiois, the people of Nysa and the Assakanoi of Massaga have been described. On the storming of the citadel of the latter, the soldiers living by the profession of arms, fought bravely. It was stipulated that they would be permitted to retire from the fortress unmolested, but Alexander did not keep the word and massacred them.

—*Trip.* Vol. VIII No. 4, January 1963, pp. 97-100

Sircar, D. C.

DETERIORATION IN INDIAN HISTORICAL SCHOLARSHIP

For various reasons, European interest in epigraphy, as in a number of other Indological subjects, has diminished during the last few decades and the standard of Indological scholarship in Europe has deteriorated. This seems to have led to the increase in interest in the subject on the part of the Indians. But the result is unsatisfactory. In both width and depth, an Indian scholar is generally inferior to his European counterpart who is also usually more laborious and devoted to his subject of study. Few works like *History of Dharmaśāstra* by P. V. Kane may be regarded as monuments of labour among the writings of Indian scholars.

One of the serious causes of the present deplorable state of Indological research is the gradual fall of the standard of education in our country and the other is a defect in our national character.

The author thinks that we should not prevent a research scholar from taking up a particular subject simply because another has worked on it, since the same is not expected to do full justice to it.

—*QRHS* Vol. III Nos. 1-2, 1963-64, pp. 20-23

Soundara Rajan, K. V.

ĀNDHRA IKṢVĀKU CHRONOLOGY AND ITS SIGNIFICANCE FOR EARLY HISTORY OF GUJARAT

The following chronology has been proposed for the Ikṣvāku dynasty:

1. Chāntamūla—*c.* 225-272 A.D.
2. Vīrapuruṣadatta—*c.* 272-294 A.D.
   Interregnum of 32 years.
3. Ehūvala Chāntamūla—*c.* 326-350 A.D.
4. Rudrapuruṣadatta—*c.* 350-361 A.D.

D. C. Sircar and I. K. Sharma take the year 225 A.D. as the starting point of the Ikṣvāku dynasty. According to the present author, the chronology of the Ikṣvāku dynasty requires revision in this light. However, he feels that the first king of this dynasty started his rule in 219-20 from Nāgārjunakoṇḍa and not from Amarāvatī as surmised by Sharma.

The Ābhīras became powerful in Nāgārjunakoṇḍa at the expense of the Ikṣvākus, as is clear from the inscription of Vasuṣeṇa found there. Towards the end of his reign, Vasuṣeṇa effected a *coup d'état* with the help of his kinsmen. The recently discovered Relic Casket inscription in Devnimori in Gujarat in the year 127 of the *Kathika* kings also throws some light on the changes in the history of Gujarat in this period. The era of the *Kathika* kings, mentioned here, is the *Traikūṭaka* era beginning with 248

A.D. Therefore, the date of the record in question is 375 A.D. The palaeography of this record very much agrees with that of the inscriptions of the Ikṣvāku king Ehūvala Chāntamūla of Nāgārjunakoṇḍa who, therefore, cannot be placed later than the first part of the 4th century A.D. Ehūvala Chāntamūla had connections with the Kṣatrapas of Gujarat, as is clear from the fact that his mother was a princess from Avantī. It is likely that Ehūvala Chāntamūla visited the Kṣatrapa dominions, which is indicated by the Kārtikeya maps from Nāgārjunakoṇḍa, similar to those from Gujarat, and by a *Caitya-gṛha* in Telaja in Saurāṣṭra which is called Ehūvala *maṇḍapa* after the name of Ehūvala. Thus the liasion between Ehūvala Chāntamūla and Rudrasena III seems to have necessitated the rise of the Ābhīra king Vasuṣeṇa during the reign of Rudrasena II. All the events occurred in the 4th century A.D.

—*JGRS* Vol. XXV No. 100, October 1963, pp. 285-92

Tolstov, S. P.

DATIROVANNYE DOCUMENTY IZ DVORTSA TOPRAK-KALA I PROBLEMA 'ERY SHAKA', I 'ERY KANISHKI' (DATED DOCUMENTS FROM THE TOPRAK-KALA PALACE AND THE PROBLEM OF THE ŚAKA ERA AND THE KANIṢKA ERA)

Four documents on leather, found in the king's archives at Toprak-kala in Khorezm, bear dates in an unknown era. The dates, legible on three of them only, are 207, 222 and 231. The culture stratum, in which they are found, should be dated to the last stage of the antique epoch in the history of Khorezm, the borderline of the Kuṣāṇa and Kuṣāṇa-Afrigid periods, *i.e*, between the 3rd and 4th centuries A.D. The era used in them is shown to be the Śaka era of 78 A.D., which is identified with the Kaniṣka era beginning with the reign of Kaniṣka. The arguments in favour of this view are as follows:

Most of the Kuṣāṇa coins of the Khorezmian collection, with the exception of the coins of Kadphises II, have a top coinage in the shape of 'S' stamped on either side of the coins. The sign 'S' occurs on the silver coins of the Khorezmian king Artamukh and his wife and is the first manifestation of the independence of the Khorezmians after a period of Kuṣāṇa domination. These coins are earlier than those of Vazamar, whose headgear in the shape of an eagle resembles one of the crowns of Shapur I. Thus the coins with the 'S' sign belong to the first decades of the 3rd century A.D. and the Kuṣāṇa coins preceding them should start from the end of the 1st century A.D.

Along with the aforesaid post-Kuṣāṇa coins at Toprak-kala two coins have been found having a cross-shaped sign—a variant of Svastika with rounded ends—on one side and the inscription W(Z)RM? MLK (Wiramna) on the other. Similar coins have also come from Kunya-Uaz lying in one and the same layer with the silver coins of the Sassanid King Shapur I (241-272 A.D.). This symbol, quite alien to Khorezm and Central Asia, is indigenous to Āndhra coinage. This shows that the chief of the South Indian guards of the Kuṣāṇa empire, posted in Khorezm, staged a *coup d'état* after the reign of the last Kuṣāṇa King Vāsudeva I or even Vāsudeva II. The existence of at least three kings of this line (and possibly up to five) can be discerned from these coins. Related to this dynasty are also two kings in eagle-shaped helmets and a king in a peculiar high headgear which was typical of the late Afrigids. After these kings, king Afrig found the Afrigid dynastý and the Khorezmian era dating from 305 A.D. Thus the period between the prevalence of Kuṣāṇa coinage in Khorezm and the reign of Afrig corresponds to the reign of at least nine rulers. At least a century must have been occupied by the reigns of these kings. This shows that the Kuṣāṇa dynasty came to an end by the close of the 2nd century A.D., which means, that it came to power at the end of the Ist.

Radio-carbon dating of the time, which immediately preceded the late Kang-kin period, is the year 140 B.C. and that of the potter's kiln at Kalaly-gyr I, in the upper chamber of which is the burial of the warriors of South-Indian origin, whose leader supplanted Kuṣāṇa rule, is 180 A.D. The material found at Kalaly-gyr I, near the aforesaid potter's kiln, is of late Kuṣāṇa period.

Early Kuṣāṇa materials from Ayaz III, where two coins of Kaniṣka without top-coinage are found, differ very little from the late Kang-Kü material from the corresponding stratum of Kay-Krylgan-kala. Typological analysis of the material from Ayaz III does not permit to recede it chronologically for more than a century approximately from the beginning of the late Kang-kü period.

The destruction of towns like Begram and Taxila was due to civil wars and local troubles rather to Sassanid conquests.

—*Problemy Vostokovedeniia* (1961) No. 1, p. 67; *BO* Vol. XX Nos. 5-6, September-November 1963, pp. 229-38

VII. INDIA AND THE WORLD

Abdul Aleem

HIND AURA MUHANNAD (HIND AND MUHANNAD)

The author expresses his disagreement with the thesis advanced by some scholars that the Arabs gave the name of *Hind* to their women on account of their admiration for India, which was known to them as *al-Hind*. After examining some linguistic and literary sources, he arrives at the following conclusions:

(*a*) that *HND* has been a root-form in Arabic from early times,

(*b*) that *Hind* was not only the name of women but also of men and

(*c*) that the word *Hind*, which was used in the first instance by the Persians as a name for India, could not have been very familiar to the Arabs in this sense much before the 5th century A.D.

As regards *Muhannad*, the author is of the opinion that this word, which has been used for Indian swords or swords made of Indian steel, must have been derived from *Hind* (India) during the 5th century A.D. or near about that period.

—*MUI* Vol. IV No. 1, June 1963, pp. 1-11

Albaum, L.

ANCIENT MANUSCRIPTS FROM ZANGTEPE CASTLE

In the autumn of 1961, the Uzbek Academy of the U.S.S.R. began excavations at the site of Zangtepe Castle in Angor district of Uzbekistan. Over 25 rooms were unearthed. Various types of ceramic finds, a silver coin and silk-worm cocoons were discovered. These finds confirm that the Castle was inhabited in the 7th century. It was abandoned, not destroyed, and people used to live there in the 10th century.

The most unique and interesting finds from the site were ancient manuscripts. They were written with Indian ink on both the sides of birch-bark which was only 1-2 mms. thick. At the first glance, the characters have nothing in common with the scripts which were used in Central Asia. In fact, the script of the manuscripts discovered by A. Stein was similar to that of the manuscripts of Zangtepe. They also seem to have much in common with Sanskrit manuscripts of Khotan. It is a variety of Brāhmī script. The language is Buddhist hybrid Sanskrit. The text of the manuscript is a part of the *Vinaya-piṭaka* and deals with the rules of ordaining the monks. It is impossible to determine the order of pages.

Palaeographical data confirm that these manuscripts belong to the 7th-8th centuries. In any case, they cannot be placed earlier than 5th-6th centuries A.D.

—*Ami.* Vol. I No. 1, August 1963, pp. 35-39

Albaum, L.

DISCOVERY OF DOCUMENTS IN BRĀHMĪ SCRIPT IN UZBEKISTAN

In the autumn of 1961 in the Surhan Darya region, the Institute of History and Archaeology, Academy of Science, Uzbekistan, discovered during their excavations of the Zangtepe hill, a new monument. The place Zangtepe, where this discovery has been made, is situated 30 kilometers to the north-west of the Tirmiz city in Angorsk district of the Surhan Darya region. Here the remnants of a castle, which are not earlier than the 5th century, have been discovered. The castle was partially burnt in the 11th and 12th centuries. In three rooms of this castle, some documents were discovered from an underground vault.

These documents are written on birch-bark in black ink. According to the preliminary investigations of the Indologists M. I. Vorobeva, Desiatovska and T. B. Grek, they are written in Sanskrit in Brāhmī script and contain some Buddhist texts.

—*EV* Vol. XVI, 1963, p. 134

Bailey, H. W.

SUDHANA AND KINNARĪ

The story of Sudhana in Buddhist texts (*Divyāvadāna*, XXX, 425 ff.; Gilgit manuscripts, III.1.122 ff.) is well-known. Three manuscripts containing this story are preserved in Gostana in Turkestan (edited in *Khotanese Buddhist Texts*).

The tale relates to the story of love between prince Sudhana of Hastināpura and his Kinnarī bride Manoharā. The Gostana version describes in detail the wedding of the two. In many cases, the narrative in the version of Gostana is rapid, but not without some charming details. The religious background is not given importance. A comprehensive study of this material is still due. Allusions to the heroic drama have been noted in Gostana. Here, there is a reference to Rāma and his brother Riṣmaṁ, as represented in drama. We hear, too, of the religious drama in Gostana.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 192-95

BRONZES

There is evidence to show that the Tibetans were influenced by the Nepalese in the field of image-making between the 12th and 14th centuries. But the talent of the Tibetan craftsmen distorted the materials, geometrified them and introduced a great dynamic into the imagery by breaking up the spatial relations in the technique of evoking a more intricate iconography with the subtle psychological types and conceptual visuals. This became possible because of the fantastic myths which were evoked in Tibet through the mixture of Buddhist psychology with demonology.

The bronze images are made by cire-perdu or lost-wax method. The method is somewhat intricate. The craftsmen took the dimensions, the number of heads, arms and legs and other symbols from the canon, but the talent of the individual master makes every image a creative work marked by great freedom and technical virtuosity. The themes of these images accord with the elaborate pantheon of Tibetan Lamaism.

The tradition of making images in Tibet was already highly evolved. The workmanship of the Pāla empire may have contributed to it, but it may also have its affiliation with north Indian bronzes with their sleek and elegant lines.

—*Marg* Vol. XVI No. 4, September 1963, pp. 44-51

Chatterji, B. R.

LAOS — A DISTANT OUTPOST OF INDIAN CULTURAL INFLUENCE (A SHORT HISTORICAL SKETCH)

Laos, at least South Laos, was a part of Kambuja (Cambodia), which was a vassal State of Fu-nan up to the end of the 6th century. In the 8th century, upland Kambuja was called by the Chinese Wen-tan, a name which reminds us of Vientiane in Laos.

Jayavarman II, who restored the unity of Kambuja about the year 802, came from Javā in Laos and not from Jāvā.

Many Sanskrit inscriptions as well as bi-lingual inscriptions have been found in Laos, which testify to the prevalence of Indian culture in that region. The word *Laos* is derived from the name Lava borne by the son of Rāma.

In the 13th century, the Kambuja empire began to break up with the coming of the Thais and they founded a principality in Central Laos at Vien-chang (Vientiane). But about the beginning of the 14th century, Fa Ngom, a Laotian prince, banished from his country, returned to his native land with the help of the Cambodian monarch, his father-in-law, took possession of Lan Sang and from there proceeded to occupy Vientiane. Thus in c. 1353 A.D., he was crowned as the king of the whole of Laos. His queen was a devout Buddhist and invited Buddhist monks, texts and a sacred image of the Buddha from Kambuja.

In the middle of the 15th century, there was a quarrel between the king of Laos and that of Annam for the possession of a huge elephant with red hair. The king of Laos defeated the Annamese.

About the middle of the 16th century, King Potisa removed the capital of Laos from Luang Prabang to Vientiane (*Chandanapurī*) and routed a Siamese army sent against him from Ayuthia. In retaliation, he overran and seized Haripuñjaya in the Siamese kingdom. But his son helped Siam when a Mon army from Pegu (in Lower Burma) threatened Ayuthia (Ayodhyā). Later on, in 1555 A.D., the Pegu army advanced into Laos and put its own nominee on the Vientiane throne.

In 1642, Sūryavaṁśa Dhāmmika Rājā Paramapavitra was reigning in Laos. About him, it is stated that he kept no hereditary nobility and appointed mandarins. At that time, this country was a centre of Buddhist studies and foreign travellers and students came from Cambodia and Siam for their studies there. On his death in 1695 A.D., his brother occupied Vientiane with the help of Annam and his son seized Luang Prabang with the help of Siam. Thus the long-drawn-out struggle started between Siam and Annam on the question of suzerainty over Laos. In 1828, Vientiane was destroyed by an invading Siamese army. At that time, the French arrived on the scene and king Oungkam accepted French protectorate which lasted till the second World War. Thereafter a leftist party, led by Pathet Lao, was organised to oust the French. This party looked to China and Russia for support. Against it, a Rightist Lao party led by Prince Boun Oum was founded, depending upon the help of the U.S.A., Thailand (Siam) and South Vietnam.

—*JIH* Vol. XLI Pt. 2, August 1963, pp. 415-20

Chhabra, B. Ch.

VESTIGES OF INDIAN CULTURE IN HAWAII

On the rocky floors formed by lava-flows on some of the Hawaiian islands in the Pacific Ocean there are carvings containing some mysterious symbols. Many of them resemble those found on Harappan seals and on early silver punch-marked coins found in India. Even the Hawaiian language sounds like one of the Indian Prākṛts.

Some symbols of the petroglyphs have a peculiar Indian look and resemble early Brāhmī characters. There is also a representation of the five-spoked wheel there. Another symbol is a lotus or a six-spoked wheel of the god Viṣṇu or Sūrya. Two other symbols may be recognised as *Tripuṇḍros*, and one more as *Nandipada*. The *Tripuṇḍra* sign later on became the Brāhmī character *ya*, while Brāhmī *ma* originated from the *Nandipada* symbol. Two more symbols represent each the Brāhmī letter *va* of the earliest period. Further, the semi-circle, circle, circle with a dot in the middle and circle within a circle which are supposed to be the origins of letters like *ṭa, ṭha, tha,* etc., are found in great numbers in the Hawaiian petroglyphs. Another symbol looks like the Brāhmī letter *ha*. Its variation frequently occurs on the Harappan seals.

No Brāhmī inscription has been found so far in Hawaii except a two-letter word *yaha* which seems to have some mystic significance. Palaeographically this inscription can be roughly assigned to the 3rd century A.D. There are also four signs, that seem to constitute an inscription, but which is not yet deciphered. There is another sign resembling the Brāhmī letter *cha*; the author suggests that it is more probably a Chinese symbol.

The author assigns the symbols to pre-alphabetic stage, and leaves open the question as to who engraved these petroglyphs, and how and when.

—*VIJ* Vol. I Pt. 2, September 1963, pp. 335-37

Coedes, George

ORIGINE ET ÉVOLUTION DES DIVERSES FORMES DU THÉATRE TRADITIONNEL EN THAILAND (ORIGIN AND EVOLUTION OF DIVERSE FORMS OF TRADITIONAL DRAMA IN THAILAND)

Siamese drama is derived fundamentally from Cambodian drama. There are references to dramatic performances in the inscription of the reign of Jayavarman VII of Cambodia belonging to the end of the 12th century. In the closing part of the 13th century, the Chinese envoy, who resided at Angkor for a year, noticed the performance of *ngai-lan,* a word, based upon the Cambodian *thngai rām,* meaning the day of dance. During the period of Cambodian dominion, Siam learnt drama from Cambodia, though it is difficult to say how far the reference to music and songs in the first inscription of the Siamese language, dated 1292, includes dramatical performances.

In 1350, the Siamese kingdom of Ayudhya was founded, whose gradual rise coincided with the continuous fall of Cambodia with the result that by the 19th century, Siam began to exercise a profound influence on the culture of Cambodia, including drama. At present Cambodian actors are often seen singing their songs in the Siamese language, which indicates how deeply Siamese influence has seeped into the life and culture of Cambodia.

The dances of South East Asia—Khmer, Siamese, Burmese, Indonesian—have preserved the impress of their common Indian origin, particularly in the pantomimes, in which each bodily pose, every movement of arms and legs and every gesture of finger is a sort of mute language capable of suggesting an object, evoking an action and expressing a sentiment.

Traditional dramatical performances in Cambodia and Siam did not require scenes and setting, which appeared in the 19th century under

Western influence. The dancing-hall is rectangular in plan and open to all sides. One of its parts is reserved for the court and important personages, another side is occupied by the chorus and a small section by the orchestra. At the back, panels flank the two doors for the entry and exit of the actors. The dramatical party now consists of members of both the sexes, but this is a new development. In earlier times, there was rigorous separation between the members of the two sexes in this field. The troupes of men performed only the dramas of secular character, whereas those of women played ritual dances and staged performance in the palaces.

The costumes are expressive of the themes. The orchestra consists of the instruments of wind and those meant for striking; stringed instruments are not in vogue.

The dramatical themes are derived from Indian epics, principally, the *Rāmāyaṇa* and the Buddhist *Jātaka* tales. The performances last over many days and nights, since the stories are very long and the action is very slow.

In 1688, the French envoy La Loubere classified Siamese dramas into three groups: (1) *Cone*—a dance played by masked and armed dancers, performed to the accompaniment of violin and representing more a combat than a dance, (2) *Lacone*—a poem full of epic and drama lasting for three days from 8-00 A.M. to 7-00 P.M. and (3) *Rabam*—a double dance of men and women which is not war-like but is simply gay.

The word *rabam* is derived from the khmer word *ram* meaning a dancer. It is based on the ritual dance, performed in ancient Khmer temples exclusively by the women, arranged in two lines, one wearing masculine dresses, reserved for gods, and the other, donning faminine dresses, meant for goddesses. The opposite of *rabam*, performed by the women, is the *khon* performed by masked men. This word is the Siamese form of the Cambodian *khol*, which signifies the gross and degenerated show, based on buffoonery, often obscene. This word also means a big monkey. It is significant that the Siamese *khon* exclusively deals with the legend of Rāma, where the hero is followed by an army of monkeys. In contrast with the *khon*, which exalts military virtues and is marked by nobility and grandeur, the *lakhon* is meant for popular relaxation. This word is derived from *nakhon* (Sanskrit *nagara*, *khmer nokor*) meaning 'capital' and shows that this type owed its origin to the court and the capital. In it the actors do not wear masks except when they play the role of demons or animals.

In the southern provinces of Siam, a special type of *lakhon*, called *lakhon jatri*, is prevalent. It is played by troupes moving from village to village, who are believed to be possessed of magical powers, which justify their presence in all the ceremonies. Mostly they play scenes from two previous lives of the Buddha, *i.e.*, Ratha-sena and Manoharā.

There are two types of *lakhon* proper—(1) *lakhon nai* (inner *lakhon*) which is very refined and (2) *lakhon nok* (outer *lakhon*) which is played by people outside the place and is obviously less refined.

The shadow play (*nang*) has also been popular in Siam on the occasion of domestic ceremonies like the tonsure of children and marriage. Its magico-religious character is preserved intact right from its origin.

From 1880, another type of drama called *like* has come into vogue. It is imitated from the Muslims of Malaya, who sing in circles to the accompaniment of tom-tom. It is a parody of the royal drama. Another form of modern drama is *lakhon duk damban*, started by prince Naris, the brother of king Chulalong-korn. From 1872, the modern drama, based on western models, is prevalent at Bangkok. It was introduced by the king after a voyage to India.

The Siamese drama owes its origin to the court and had its evolution and development there. Naturally, therefore, it is connected with gods and heroes. The people hardly played any appreciable part in its growth, though, in course of time, they borrowed some of its forms and developed them in their own way for recreation and enjoyment.

—*BSEI* Tome XXXVIII Nos. 3-4, 1963, pp. 491-506

Desai, Hiralal M.

SOME CULTURAL REMINISCENCES OF CEYLON

Geographically, historically, religiously, socially, ethnically, philologically and economically both India and Ceylon represent links of the same chain. King 'Vijaya', the founder of the Sinhalese race, came from Bengal. India is looked upon by Ceylon as the land which gave her the present religion of Buddhism. Mahendra and Saṁghamitrā opened for the Sinhalese the treasures of a new literature, philosophy and ethics, which, in due course, changed the tenor of the life of the Sinhalese people.

According to Cave, 'the Sinhalese by a system of irrigation, which is the admiration of great engineers of our own times, has brought the whole country into a state of culture. They built cities the remains of which at this day hold a pre-eminent position.'

Some of the earliest known references to civilization, found in the *Rāmāyaṇa*, *Mahābhārata* and *Skanda Purāṇa*, refer to civilization in Ceylon even before the period of King Vijaya.

It is believed that Ceylon is an extension of the west coast of India.

(The later portion of the article deals with the modern history of Ceylon)

—*JGRS* Vol. XXV No. 100, October 1963, pp. 297-300

Dillon, Myles

CELT AND HINDU

Vendryes wrote in 1918 an article pointing out that India, Rome and Celtic Gaul had alike preserved an ancient class of priests, brāhmaṇa, flamen and druid. It soon became clear that this survival of an ancient social institution and of the words associated with it, in the East and the West, was only part of a much wider measure of agreement and that the two areas concerned were the natural homes of an archaic Indo-European tradition.

A recent study of the syntax of the Irish verse shows that constructions which we may call Tmesis and Bergin's Law appear in the compound verbs in the earliest Irish texts. The final position of the verb is constant in it, as in early Indo-European languages—Vedic, Hittite and Latin. As in language, so in literature, we find, both in form and content, similarities between Irish and Indian traditions. One of the oldest attested Irish verse-forms is akin to Vedic metres. The oldest fragments of Irish verse are the lyric poems of heroic content, in praise of famous men, recited by professional poets and bards (*fili*) who formed a privileged class of society in Wales and Ireland. These poets recall the court-poets of ancient India.

In India and in Ireland the poet was also the official historian. He was the custodian of the traditions of the past and recorded them in long historical poems.

Like the *Saṁvāda* hymns of the *Ṛgveda* and the various legends told in the Brāhmaṇas, the Irish sagas are prose-tales with occasional passages of verse.

Within this ancient form there are specific motifs, which support the theory that in India and in Ireland a common tradition has survived. In *Serglige Con Culainn*, Fann loves Cu Chulainn without having seen him, as Damayantī falls in love with Nala. Like the incident of the five Nalas in the tale of Nala-Damayantī, we have fifty maidens appearing all in the form and raiment of *Étain* in the well-known Irish mythological tale, *The Wooing of Étain*. We have in the *Book of Leinster* a story about the king Cormac mac Airt, of which the theme and setting are similar to the story of Śakuntalā and Duṣyanta.

Celtic religion also shows affinity with Hindu tradition. Though the names of the Hindu gods show no resemblance with the Celtic names, there are many common features between them. The inauguration of an Irish king described in Giraldus's *Topographia Hiberniae* has an astonishing parallel in the Hindu *aśvamedha* or 'horse-sacrifice'.

Even in the field of social organisation, we find many common features between the Hindu and Celtic traditions. The important unit in the society of Ireland was the family of four generations, descendants of a common great-grand-father, and known as the *derbfine* (true kindred). The similarity not only of ideas but even of wordings between the Irish legal texts and the Laws of Manu is remarkable. In both India and Ireland, several common forms of marriage were recognised.

—*VIJ* Vol. I Pt. 2, September 1963, pp. 203-23

Ghosh, Manomohan

ORIGIN AND ANTIQUITY OF THE SANSKRIT WORD *CĪNA* AS THE NAME OF CHINA

The paper traces the antiquity of the word *cīna* as denoting China. Out of the four words, namely China, Sinae, Thin and Cathey, which are used by Europeans to indicate China, the paper takes into consideration the first three, because the last is connected with the name of a race called Kitah.

According to Paul Pelliot, the name China goes back to the Sanskrit word *cīna*. The word is believed to have been connected with Ts'in, a state of China. Father Martini supported this view. A German scholar Von Richtofen was of the opinion that Thin cannot be derived from Ts'in, but that it can be traced to Je-nan which is one of its provinces. Edouard Chavannes accepted the etymological connection of Sinae and Je-nan.

The author concludes that the Indian traders of the fifth century before Christ were attracted towards the state of Ts'in in great numbers and used its name to designate the entire area. The state of Ts'in became prominent as early as 636 B.C. Hence the Sanskrit word *cīna* may not be later than this date.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 150-54

Hooykaas, C.

BAUDDHA BRAHMINS IN BALI

The Balinese Brahmin Buddhist priests, a special kind of priests, of which only 17 representatives could be found in 1959 all over Bali and adjacent Lombox, have been outnumbered by their Śaivite colleagues—not to mention the non-brahmin *pamangku*, part-time temple or village priests, of which kind there may be thousands.

Before officiating the priest has to purify himself outwardly and inwardly; he begins his ritual by squatting facing the east before his utensils, *viz.*, *ghaṇṭā* (bell), *vajra* (thunderbolt), *dhūpa* (incense), *dīpa* (lamp), *ś(i)vāmba* (water-pot), *bīja* or *akṣata* (unbroken rice grains), *puṣpa* (flowers). He is clad in two plain white unsewn rectangular pieces of cloth and is bare-headed; the Śaivite priest has his hair in a knot adorned with a small flower, but the Buddhist one has no knot and his hair is cut short in the neck. In the course of his ritual, when this is considered not to belong to the *niṣṭa*, lowest or usual class, he adorns himself with bracelets, ear-ornaments, *gaṇitri* (a rosary of 108 beads) and *bhava* (mitre), in doing so using the prescribed *mantra* and *mudrā*.

The author has given the fragments of some Balinese Buddhist *mantras* and chants with translations.

—*BSOAS* Vol. XXVI Pt. 3, 1963, pp. 544-50

Hooykaas, C.

BOOKS MADE IN BALI

Bali after the second World War had thousands of manuscripts, but not one book. Yet the Balinese had a real desire for having the book, the book of Āgama Tīrtha. After the war, the Balinese adopted bookprint and newspaper print, but soon became aware that printing was expensive and risky, so that the overwhelming majority of their books are now being stencilled. Balinese authors come from all castes. I Gusti Bagus Sugriwa is the most learned and versatile of Balinese authors. His book *Smreti Budaya Hindu Bali* is a work dealing with Balinese religion and philosophy. His translation of *Bhārata Yuddha* from Kakawin is also remarkable. Anak Agung Made Regeg is interested in the past as well as the present. His *Siwa-Buddha* and *Tatwa diatmika agama Hindu Bali* are important works. I Gusti Ananda Kusuma is known for works on religion and lexicography. His dictionaries *Kamus Indonesia-Bali* and *Kamus Bali-Indonesia* are famous. Among the authors belonging to the fourth group, the *jaba* or *sudra*, Putu Gria is noteworthy.

—*BTV* Vol. 119, 1963, pp. 371-86

Rapoport, I. A.

THE ASTODANS OF KHOREZM(A CONTRIBUTION TO THE HISTORY OF RELIGION IN KHOREZM)

In Khorezm, the practice of cremation of the dead obtained in the beginning. After burning the dead, his ashes were kept in funerary vessels. Afterwards the practice of exposing the dead to animals and birds was introduced. But, in keeping with the earlier practice, the bones of the dead, after being cleansed, were kept in urns and ossuaries called *astodans*.

The *astodans* from Khorezm present many interesting types. The upper parts of them are shaped to the likeness of human figures, male and female. These figures did duty for ceramic masks, which were kept beside the urns in earlier periods. These figures were regarded as images of the dead embodying the appearance of chtonic deities. The female figures depict the dead in the image of Ārdvi Śūra Anahita and the male figures depict the god Siiavush.

In Khorezm of the late Kangiui and early Kuṣāṇa periods, the figures of horsemen dominate among the *astodans* with male images. The horse is constantly associated with the sun. Herodotus wrote that the Massagetae dedicated horses to the sun. On the pottery from the Khorezmian sites, there is a variety of solar symbols attesting the prevalence of the cult of the sun-worship, which merged into that of Siiavush. The images of both Siiavush and the sun-god were associated with the horse.

In the Zoroastrian period, the varieties of ossuaries became very numerous in Khorezm. The most common find in the Kalaly-gyr necropolis consists of sarcophagus-like ossuaries. Other types are the 'slipper-shaped' coffins of Parthian times, arched astodans, similar to those from the Uzbek *sagona* graves, small arched sepulchers, serving as *dakhamas* and barrel-shape ossuaries, etc.

—*SAA* Vol. II No. 1, Summer 1963, pp. 15-26

Sankrityayana, Rahula

BUDDHIST PAINTING IN TIBET

The author brought 140 paintings from Tibet, which are acclaimed by Orientalists as the fairest collection of Tibetan art now in existence outside Tibet, with the possible exception of a collection at Leningrad. In some Tibetan works, painting is discussed only incidentally; in others, like the *Pratimā-māna-lakṣaṇa*, painting and sculpture form the main theme. Important references to painting are also found in almost all Buddhist Tāntric works incorporated in the *Kan-jur*.

A wife of the king Srong-btsan-ganpo brought from Nepal in 640 A.D. beautiful images of Akṣobhya, Maitreya and the goddess Tārā. Another wife of that king brought from China a statue of Lord Buddha, previously transported to China from India. Temples called *Rjo-khang* and *Ra-mo-chhe* were built by the king for these two queens. These temples were beautifully decorated in the 7th century by the Chinese and Nepalese or Indian artists and thus was the traditional style of the Tibetan temple decoration established.

The large monastery of Bsam-yas was built in the 9th century after an architectural plan that was supposed to correspond with the ancient Indian geographical conception of the universe. The walls of its central temple and the twelve side buildings were originally decorated with many wonderful frescoes. The *thang-ka* still preserved in the magisterial office of Bsam-yas is attributed to Vairocana, a Tibetan disciple of the Indian philosopher Śāntarakṣita. Most of the present frescoes in the monastery belong to a later date. The use of paintings became more and more common in Tibet and beautiful 10th century specimens are still provided by the Al-che and sum-ra *vihāras* in Ladakh built by the Tibetan scholar

Ratna-bhadra. The Ladakh frescoes, threatened with imminent destruction, are as fine for their period as the Ajantā frescoes for theirs.

The painters of Tibet did not confine themselves solely to large decoration on monastic walls. Illustrated manuscripts and banner and scroll paintings on cloth or paper were other modes of expression favoured by them. The oldest illustrated manuscripts found in Tibet appear to date from the 9th and 10th centuries. Many manuscripts show fine brush-work of unknown artists. The illustrations depicting, as usual, Lord Buddha, Bodhisattvas and gods and goddesses are, on the whole, far superior in quality to the paintings found in contemporary Jain manuscripts. The colours are extremely suggestive and the lines delicate and full of refinement.

—*Marg* Vol. XVI No. 4, September 1963, pp. 27-29

Schmidt, Hanns-Peter

THE SIXTEEN SANSKRIT ŚLOKAS OF ĀKĀ ADHYĀRU

According to popular oral tradition, the sixteen ślokas were recited by the leader of the Parsi refugees before Jādi Rāṇā of Sanjān in order to give the Hindu king a description of the religion and the customs of the immigrants. The same tradition identifies the Parsi leader with Neryosang Dhaval, to whom we owe the Sanskrit translation of the Pahlavi version of the *Avesta* and of other Pahlavi scriptures. Our knowledge about the early history of the Parsis in India depends almost exclusively on the Qissah-i-Sanjān, written in A.D. 1599 by Bahman Kaikobad Sanjān. Bahman seems to have taken his knowledge about the early Parsis from the ślokas preserved in memory. Bahman does not mention the name of the leader of the refugees. In some manuscripts of the ślokas the name of the author is not Neryosang, but Ākā-Adhyāru. This testimony cannot be distrusted. That popular belief credited Neryosang with the authorship seems probably due to the fact that Neryosang was the only person known as a master of Sanskrit. In a lecture in 1809, Mulla Firooze called the refugee leader Akah, which name probably he got from the manuscripts of the ślokas.

The English translation of the ślokas appeared in print for the first time in Robert Drummond's *Illustrations of the Grammatical Parts of the Guzerattee, Mahratta and English Languages*. The text itself was printed for the first time in Gujarati characters with Gujarati translation. The present article attempts to investigate the history of the text and to establish it in the most original form. It provides a basis for critical estimate of the ślokas. The author has given a detailed study of the ślokas with a translation.

The history of the text indicates that it was not generally known in the Parsi community of the 17th century and was not a part of a sanctified tradition. About the origin of the ślokas, it is just a conjecture that some-body felt the need to bring the vague oral tradition into a proper form and a Hindu priest Ākā Adhyāru was employed to accomplish the task.

—*BDCRI* Vol. XXI, 1960-61, issued 1963, pp. 157-96

Snesare, G. P.

PACHIZ: AN ETHNOGRAPHICAL RELIC OF ANCIENT TIES BETWEEN INDIA AND KHOREZM

In ancient Khorezm people played the game of *pachiz*, which is related to *nard*, on the occasion of social gatherings or the *ziefat*. It is played on a board consisting of ninety-six spaces arranged to produce a cross. The pawns, called *ot* (horses), are moved from box to box. There are four of them per player, and they are all of equal value. Each pawn, after emerging from the centre of the board, called the *talak*, is required to traverse the perimeter of the entire board and return to the centre. Each move is determined by the number of points thrown with the seven playing dice-shells. As a pawn moves around the board, it may be knocked out by an opponent, in which case it has to start all over again from the *talak*. The player who first brings all the four of his pawns to the centre of the field wins.

According to an ancient legend set forth in the *Book of Games*, a manuscript of King Alfonso of Castile (13th century), three wise men of India had brought to mankind the gift of chess—a game of reason, dice—a game of chance and *nard*—a game combining both of these principles. This shows the Indian origin of the game of *pachiz*.

The terminology of the *pachiz* is purely Indian, *i.e.*, *du=do* (2), *se=ti* (3), *chor=char* (4), *chakka=ch'ha* (6), *dast=das* (10), *bora=barah* (12), *pachiz=pachis* (25), *pachoz=tis* (30), this being a mistake for Hindi pachoz. Besides these numerals, the term *khal* comes from the Hindi word meaning *khali* or release; *chira-khone* comes from *chira-khana* meaning space in a game; *pikka* and *chikka* are probably of Tamil origin, because the term *pakam* means a situation in which a thing or object falls to the ground on its back. The term *ot* is derived from the Panjabi *got* meaning horse. The practice of filling the shells with metal is also of Indian origin.

The Indian game, employing shells, appeared in Khorezm in the classical period, when at the end of the 1st century A.D., Khorezm became a component part of the Indo-Central Asian Empire of the Kuṣāṇas and underwent powerful cultural influences from India.

It was popularised in that country by the military colonists from South India, who founded the Indo-Khorezm dynasty. It is interesting that the South Indian game called *kattam* is prevalent in Turkmenia under the name *duzzum*.

—*SAA* Vol. II No. 1, Summer 1963, pp. 8-15

Titley, Norah M.

AN ILLUSTRATED SINHALESE PALM-LEAF MANUSCRIPT

In this paper, an illustrated Sinhalese manuscript of the *Vidhurapaṇḍita Jātaka* in the British Museum is described. The drawings are of very high quality and illustrate the story of four kings who disagreed as to which of them was the most virtuous and were eventually forced to seek the advice of Vidhurapaṇḍita, the wise minister of king Pannaka. The manuscript is inscribed on Talipat leaves, 21/8 inches wide and 17 inches long, consisting of 14 folios, 13 of which are illustrated, some both on recto and verso.

—*BMQ* Vol. XXVI Nos. 3-4, 1963, pp. 86-88

VIII. LAW, POLITY AND ADMINISTRATION

Betai, R. S.

THE EXACT MEANING OF THE WORD *DHARMAŚĀSTRA*

From the subjects that come under *Dharmaśāstra,* we can give three meanings to the word dharma : (*i*) that by which man remains man, (*ii*) that by which man continues his progress as man and (*iii*) that by which man continues to exist in the divine. The word *śāstra* has been taken in the sense of science and philosophy. This gives us two important meanings of the word *dharmaśāstra* : (*i*) the science of sociology and (*ii*) law.

The most popular *Smṛtis,* in particular, and the *Dharmaśāstras,* as a whole, should be known as sociological in character. There are also strong reasons why the word *dharmaśāstra* has come to mean 'Law'. But it is not proper to look upon Yājñavalkya and Manu as mere 'Law-givers', as Jayaswal has done. They are also sociologists. While Manu gathers together all the varied social subjects and places them in a rather not fully systematic and scientific whole, Yājñavalkya (*i*) systematizes the whole, (*ii*) rearranges all the social topics, (*iii*) eliminates those that are not necessary, (*iv*) emphasises those that are more of social importance and (*v*) adds those that later social thought has made necessary. His outlook is thoroughly scientific. After Yājñavalkya, the outlook of the writers on *Dharmaśāstra* becomes more legal than sociological.

—*JGRS* Vol. XXV No. 100, October 1963, pp. 301-7

Dandekar, R. N.

THE SYSTEM OF GOVERNMENT UNDER THE GUPTAS

The principal motive force behind the administrative machinery of the Guptas was the king. The Gupta sovereigns claimed for themselves a divinity.

The kings were divided into several categories like *janendra*, *mahārāja*, etc., according to the nature and extent of their authority. During the Gupta period, the ideal of a 'sovereign' or *cakravartin* was definitely established in Indian political thought.

A Gupta sovereign was often nominated by his predecessor. This led to occasional disputes about succession.

Against the possible abuse of centralised sovereignty, Indian polity suggested two safeguards : (1) the law was never represented as changing and (2) princes were enjoined to be given proper all-round training and education so that they were endowed with high moral character.

A Gupta monarch was assisted by a council of ministers and at times also by an assembly of elders. The Allahabad inscription makes such a reference. Some sort of consultative body did exist in the Gupta political set-up.

The business of the state was elaborately divided into various portfolios and, then, assigned to the ministers. The exchange of ambassadors was a significant feature of the Gupta administration. The Guptas had set up centralised military organization, and military officers of several grades were appointed.

For administrative purposes, the Gupta empire was normally divided into three main territorial units called *deśa, bhukti* and *viṣaya*. The *deśas* normally were governed by Kumārāmātyas, the *bhuktis* by the Uparika mahārājas and the *viṣayas* by feudatory chiefs or mahārājas.

The principal administrators had at their disposal a highly organised administrative machinery. The Basārh seals throw considerable light on the provincial and district administration. From the copper-plate inscriptions of Dhanaidaha and other places, we get glimpses into the constitution of the district headquarters. Every town and village was administered, to a certain extent, by a corporation of representatives, besides the regular officers of the State.

Uncultivated land belonged to the king, and cultivated land to the peasants. The king could claim part of the production. The payment of the taxes was made either in cash or kind or both. Other sources of revenue were tolls, customs, duties, taxes and fines imposed on criminal offenders.

Land-revenue was the principal source of income for the State. The Guptas canalised a considerable portion of the revenue for the promotion of arts, etc.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 340-54

Gopal, Krishna Kanti

FEUDAL COMPOSITION OF ARMY IN EARLY MEDIEVAL INDIA

In the works of medieval India is mentioned six-fold classification of the army according to the source from which the constituents are drawn. These divisions had more than a purely theoretical existence, for they are alluded to even in the inscriptions of the period.

Of these different classes, the troops composed of forest-dwellers and wild tribesmen were called *Āṭavika* and were regarded as forming the worst type. The *Mānasollāsa* takes *amitra* troops as consisting of soldiers, who once belonged to an enemy king, but were taken captive and made slaves. Kings were advised not to place confidence in them too.

The *mitra* troops were contingents sent by a friendly neighbouring king with a view to opposing a common enemy, and *śreṇī* troops were either corporations of soldiers or soldiers maintained by economic guilds. It appears that in our period, the guild levies had lost their earlier importance because of a gradual decline in the economic prosperity of the guilds.

Bhṛtas were hired soldiers. The *Rājanītiratnākara* states that these soldiers fought for their wages and hence in cases of danger to their life, there was a likelihood of their desertion. The *maulas* were regarded as the best and most reliable, forming the main strength of the king. These were hereditary troops. In our opinion, the *maula* army denoted the feudal levies which the feudatory chiefs owed to their overlord and it received its remuneration in the form of assignments made by the king and it included levies of clansmen also. The high importance attached to the *maula* troops is good evidence of the feudal composition of the army. The *Nītivākyāmṛta* says that the *maula* army was faithful even in adversities, did not rebel even when punished and could not be won over by enemies.

In the *Agni-purāṇa*, helping the paramount sovereign was included in the list of the duties of feudatory chiefs. But though the feudal levies made the number of soldiers in the army look staggering, ultimately they affected the army adversely. Baddena, therefore, advises a king to maintain himself a strong military force as his private guard. In fact, disloyalty on the battle-field had become such a common phenomenon in the early medieval days that Jayānaka regards it as the natural effect of the Kali Age. The theme of lukewarm loyalty of a *Rājaputra*; which was exceptional in the entire range of earlier Sanskrit literature, formed the subject of a farce in *Laṭakamelaka* of Śaṅkhadhara. In a heterogeneous army there could not be a unity of command. No wonder that the kingly families of India fell before the Muslim invaders.

—*JAHRS* Vol. XXVIII Pts. 3-4, 1962-63, pp. 30-49

Gopal, Lallanji

ON FEUDAL POLITY IN ANCIENT INDIA

In the *Arthaśāstra* of Kauṭilya, there is a provision for the grant of land to superintendents, accountants, *gopas*, *sthānikas*, veterinary surgeons, physicians, horse-trainers and messengers and it is expressly laid down that government officials should be paid in cash and occasionally in food.

The provisions of the *Mahābhārata* and *Manusmṛti* about the grant of land to public servants as remuneration represent an earlier state of affairs.

There was a direct relation between the cultivator and the State in ancient polity. Fa-hsien notes that only those who cultivate the royal land have to pay a portion of the gain from it.

By the time of Hsüan Tsang, the position had changed and public servants were paid in terms of grants of land. Towards the second half of the 6th century, three inscriptions from Soro in Orissa attest this practice. The inscription from Hazaribagh of the 7th or 8th century A.D., referring to three brothers as the rulers of three villages, also shows that this practice was prevalent.

This feudal polity in India arose from the second half of the 6th century A.D.

The author disputes the theory of Pran Nath that the term *grāma* meant a landed estate and not a village and that the term *gaṇa* stood for the federations of those who owned landed estates.

—*JIH* Vol. XLI Pt. 2, August 1963, pp. 405-14

Kangle, R. P.

BHĀRADVĀJA: AN ANCIENT TEACHER OF POLITICAL SCIENCE

The author of the article makes a review of the teachings of Bhāradvāja as cited in the *Arthaśāstra* of Kauṭilya at seven places and states that there is consistency in them. It would, however, appear that his views represent some of the earliest and, in some cases, rather crude ideas like opportunism, submission to a strong king, the seizing of kingdom by ministers, etc. These must have been in vogue, perhaps, when the *śāstra* was just beginning to take shape. Jolly and Schmidt, in their editions of the *Arthaśāstra*, have suggested his identification with the minister Kaṇiṅka Bhāradvāja mentioned in the *Mahābhārata*. But there is hardly anything in common between the teachings of this Kaṇiṅka Bhāradvāja and Bhāradvāja of the *Arthaśāstra*.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 333-39

Mahfooz, Abu

AL-SHANAQ EL HINDI (CĀṆAKYA, THE INDIAN PHILOSOPHER)

Among the books rendered in Arabic in the Abbasid period (750-1258 A.D.) are several books of the Indian philosopher Cāṇakya who is known by his other name 'Kauṭilya'.

Cāṇakya belonged to a Brāhmaṇa family of Taxila. He flourished in the 4th century B.C. There are evidences to show that he composed his book *Arthaśāstra* between 321 and 300 B.C. He became the guide of the famous hero Candragupta known to Greeks as Sandrocottos, the founder of the Maurya empire.

Acquaintance of the Arabs with Cāṇakya starts with the 8th century A.D. Yet, at that time, they knew very little about him. The first book amongst his many works rendered in Arabic is '*The Book of Poisons*' (*Kitab-el-Somoom*). It is counted by the Arabs as a most reliable source.

Arab historians mentioned his six books. They are: (1) *The Book of Literature*, (2) *The Book of Administration*, (3) *The Book of Veterinary Medicine*, (4) *The Book of Poisons*, (5) *The Book of Astrology* and (6) *The Essence of Reality*.

Yet they could trace only 'The *Book of Poisons*' (*Kitab-el-Somoom*) and a short chapter of '*The Essence of Reality*' (*Kitab Mantahal-el-Jawahir*).

The Book of Poisons

Among his books, this alone reached the Arabs in a complete form. It was rendered into Arabic by the translators of the Abbasid period (750-1258 A.D.). It was first translated from the Indian language into Persian by an Indian physician 'Maṅka' called from Sind by Harun-al-Rashid, and from there it was translated into Arabic by el-Abbas, son of Saeed-el-Johari in the period of Abbasid Caliph al-Mamoon (813-833 A.D.)

At the time of the translation, one chapter of '*The Book of Poisons*' was omitted by the order of the king. It was a description of secret Indian ways of rearing up girls on increasing doses of poison with the intention of making them fatally poisonous to any one who indulged in sexual intercourse with them and of using them as means of putting an end to undesired lives.

Cantents of The Book of Poisons

This book has five chapters: Chapter I—Preface, Chapter II—Introduction to poisons, Chapter III—Descriptions of poisons and their mixture with other medicines, etc., Chapter IV—Description of the reactions of poisonous medicines and their antidotes, Chapter V—Description of Personal perfumes oils, etc.

First Publication of the Book

The German scholar August Muller was the first Orientalist, who edited and published this book. An edition was based on Berlin manuscript only and it was published in the journal *ZDMG* in 1880 A.D.

The latest edition was published by Battina Strous in 1934 from Berlin. This was a collated edition based on three manuscripts of Egypt, el Mausel and Istanbul.

—*TH* Vol. XIV No. 1, January 1963, pp. 1-43

Murthy, M. Cidananda

PRĀCĪNA KARṆĀṬAKADALLI 'DIVYA' MATTU 'MUṆḌIGE' (TRIAL BY 'ORDEAL' AND 'CHALLENGE' IN ANCIENT KARṆĀṬAKA)

'Trial by ordeal' was a very common practice among Greeks, ancient Europeans, Africans and even modern Arabs in finding out justice in between two parties. The author has shown that this sort of a trial was common in ancient Karṇāṭaka too, as is evident from ancient Kannada literature and inscriptions. When there was scarcity of witnesses for certain trials, a conflict was supposed to be solved by means of divine help. Śaṅkhalikhita, *Yājñavalkya-smṛti*, *Viṣṇudharma-sūtrā* and *Nārada-smṛti* speak of four to five ways of 'trial by ordeal'. *Mitākṣarā* and *Smṛticandrikā* also mention *divya*. The author has dealt with nine *divyas*, *viz.*, *tulā*, *agni*, *jala*, *viṣa*, *koṣa*, *taṇḍula*, *taptamaṣa*, *phala* and *dharma*. These *divyas* were conducted in some specific temples of a region and not in all the temples. The author, on the basis of Kannada literature and particularly Kannada inscriptions, concludes that the *saptadivyas*, as explained in the *smṛtis*, were very common in Ancient Karṇāṭaka of which *agnidivya* was very much in vogue. Though there was victory to the innocent, one cannot say that it was a common rule, because there was a psychological principle behind it. The guilty were afraid of this divine justice in a time when there was full belief in the existence of God and divine power.

'Challenge' is another type identical with the English 'throwing the gauntlet'. This is merely to prove oneself as on the right side by challenging the offenders. But it differs from 'trial by ordeal' which finds a solution to a problem of conflict between two parties.

—*KSP* Vol. 48 No. 2, December 1963, pp. 35-49

Roy, U. N.

SOME ASPECTS OF CIVIC ADMINISTRATION IN ANCIENT INDIA

Early Indian literature and inscriptions yield interesting details about civic administration in ancient India, which was carried on not only by a group of royal officers but also by local bodies and corporations to a large extent.

Kauṭilya speaks of a city officer whose duty was to control gambling in accordance with the laws of the State; and an officer-in-charge of the boundaries who examined carefully the quality of the foreign commodities and stamped them with his seal. People who made the roads of a city intentionally dirty were subject to vigorous punishment, and for the medical facilities of the citizens there were hospitals containing all kinds of medicines. The city police was so efficient that the citizens felt no necessity to look after their houses and no harmful conduct escaped the notice of the

C.I.D. Every city had numerous tanks for water supply and corporate activities of the citizens for protection against possible dangers like fire were in vogue.

Yājñavalkya and others have described four kinds of popular bodies, *viz.*, assemblies of artisans, associations of merchants, caste associations and family associations.

—*UB* Vol. X No. 1, April 1963, pp. 45-59

Shukla, N. S.

ADMINISTRATION IN KASHMIR IN THE 11TH CENTURY

The poetical writings of Kṣemendra portray (*a*) the contemporary society and (*b*) the administrative system being followed in his time.

The political history of the 11th century Kashmir, when Kṣemendra was living, is ascertained only by the *Rājataraṅgiṇī* of Kalhaṇa. *Nṛpāvalī*, a work on the political history of Kashmir, written by Kṣemendra, is lost.

During that period, king Ananta was ruling over Kashmir (1028 1063 A.D.) and then his son Kalaśa came to the throne. Kalhaṇa records that the administration of Ananta was elaborated with the creation of various departments. Kṣemendra, in his *Narmamālā*, commends Ananta's contribution in introducing reforms and rooting out the undesirable elements.

The kingdom was divided into *maṇḍalas*, the *maṇḍalas* into *viṣayas* and the *viṣayas* into *grāmas*. The chief officer of the state was the *sarvādhikārin*. According to Kalhaṇa, this officer was one Haladhara. Before Ananta, most of the offices were held by the Kāyasthas who were in the habit of extracting money from the public by illegal means. The poet, Kṣemendra, wrote satires about this practice of the Kāyasthas. Ananta rooted out the corrupt Kāyasthas.

The head of a *viṣaya* was called *mārgapati*. He held magisterial powers to decide civil and criminal cases. Kṣemendra portrays this officer as employing high-handed methods. *Grāmadivira* was another officer who kept records of the land-holdings and revenue. He could tamper with the records and torture the villagers.

The head of the revenue department (*gṛhakṛtyādhipati*) could make money through many sources. *Paripālaka*, an officer, next to the *gṛhakṛtyādhipati*, is portrayed as pilferer of the temple properties. The *lekhopādhyāya*, the clerk to the *paripālaka*, is also painted in dark colours in the case of money matters. There was finance-superior (*ganjādivira*) who presented budget every six months to his superior officer. He is said to help the *paripālaka* to pocket away the State property. Śaulkika was in charge of the octroi duties. The highest military officer was the *senāpati*. Spies were employed to report the activities of the officers.

Kṣemendra's *Narma-mālā* gives us only indirect information about the administration of the time.

—*BI(E)S*, 1963, pp. 46-50

IX. LINGUISTICS AND GRAMMAR

Agrawala, V. S.

A NOTE ON THE WORD *CĀRIKĀ* IN THE *DIVYĀVADĀNA*

In the *Divyāvadāna* and *Pūrṇāvadāna* (Cowell's edition, p. 45), the words *patra-cārikā, harita-cārikā* and *bhājana-cārikā* occur, which have not been satisfactorily explained. In the *Buddhist Hybrid Sanskrit Dictionary* (p. 228), Edgerton takes the word *Cārikā* in a general sense as 'moving'. But the real meaning in the *Divyāvadāna* is that *Cārikā* denoted persons who formed part of procession, holding various auspicious objects in their hands, or who moved on the back of auspicious animals or in chariots, or appeared seated in *vimānas*—all of them moving at the head of the procession in a prescribed order. They were followed by the main party. Here the king of Śūrpāraka is asking Pūrṇa that the *Patra-cārikās, Harita-cārikās* and *bhājana-cārikās* having arrived, whether the Buddha also had come. Pūrṇa says, 'No'. The group of monks moving in procession arrived and the king made the same query. Pūrṇa said 'No'.

To understand these words one should recall a gorgeous Indian procession as seen in marriage parties or religious festivals today, in which elephants, horses, pots of real flowers, fruit-laden branches, vegetables, auspicious leaves and boughs are carried. The same is here referred to as *Patra-cārikā* and *Harita-cārikā*. The *Bhājana-cārikās* were the bearers of *Pūrṇaghaṭa* with overflowing leaves, lotuses and flowers or pots with sprouting barley.

There are references to such persons in the *Lalita-vistara* as well as in the art of Mathurā.

—*JOIB* Vol. XII No. 4, June 1963, pp. 337-39

Apte, P. K. V.

HEMACANDRAKṚTA APABHRAṀŚA VYĀKARAṆA (APABHRAṀŚA GRAMMAR OF HEMACANDRA)

In this article, the author has given the *sūtras* of Hemacandra with a commentary. He has clearly brought out the grammatical forms of the Apabhraṁśa language in a clear manner which are based on that grammar. Besides giving noun and verb forms, he has given a list of some important expressions occurring in that line.

—*MSP* Vol. X No. 2, January 1963, pp. 77-92

Banerjee, Satya Ranjan

A SKELETON GRAMMAR OF PRĀKRIT ATTRIBUTED TO JĪVA GOSVĀMĪ

A Vaiṣṇava-vyākaraṇa, entitled *Harināmāmṛta,* of which two Mss. are found, one in the Asiatic Society, Calcutta and the other in the Vaṅgīya Sāhitya Pariṣad of Calcutta, contains a Prākrit grammar appended to it. The authorship of the *Harināmāmṛta,* is attributed to Jīva Gosvāmī.

The Sanskrit grammar, entitled *Harināmāmṛta* is a bigger treatise than the present *Harināmāmṛta.* To this shorter version, the Prākrit grammar is appended. The author of this Prākrit grammar is not mentioned in the Ms. Generally it is attributed to Jīva Gosvāmī by many scholars. But there are some difficulties in accepting this view.

After a careful examination of all the Mss. it can be said that there are three versions of this Sanskrit grammar: (*a*) the longer version, (*b*) the *saṁkṣipta Harināmāmṛta* and (*c*) the *laghu Harināmāmṛta.* The *laghu Harināmāmṛta* contains the Prākrit grammar. From the perusal of these three versions it can definitely be said that they are closely identical. It is naturally presumed that they belong to one author. But the traditions depict a different story. Harekṛṣṇācārya, in the introductory portion of his commentary *bālatoṣaṇī,* states that *Harināmāmṛta* was originally composed in *sūtras* by Caitanya's disciple, Sanātana Gosvāmī (1484-1558), which was afterwards revised and enlarged by Jīva Gosvāmī. Similarly, another Ms. of *laghu Harināmāmṛta* noticed by Rajendralal Mitra is attributed to Rūpa Gosvāmī (1490-1563), another disciple of Caitanya. Purīdāsa, however, believes that Jīva Gosvāmī composed the *laghu* grammar first (including Prākrit grammar) and then revised it in two instalments (*i.e., a* and *b*).

The versions of *b* and *c* have been atributed to Jīva Gosvāmī by all the later writers. The striking similarity of this Prākrit grammar with Prākrit *Kāmadhenu* and a few lines preserved in the *Chandomañjarī* indicate that this portion is a later interpolation and it is not worthwhile to ascribe this Prākrit grammar to Jīva Gosvāmī.

The grammar is divided into eight chapters, the Prākrit portion being added to the last. Only from the colophon one comes to know that it is a Prākrit grammar. Although the author mentions '*Prākrita*' in the general sense of the term, he in fact sets forth the vernacular type of a language of his time. Possibly he discussed, in a condensed form, Apabhraṁśa (or *Avahaṭṭha*) also. It is not a detailed grammar. The arrangement of *sūtras* is inconsistent, incoherent and unsystematic and so short that a student can learn little from it.

The text of this Prākrit grammar is given in the original article.

—*BPSC* Vol. IV No. 1, 1963, pp. 10-31

Bhattacharya, S.

A NOTE ON PĀṆINI

The author's contentions are: (1) that Pāṇini should not be later than 6th century B.C., (2) that he knew the art of writing which he utilized for the composition of his grammar and (3) that the said writing was different from Greek or Persian script.

The author places Pāṇini in 600 B.C., Kātyāyana in 400 B.C. and Patañjali in 200 B.C. From the fact that Pāṇini drew upon the theory of Yāska that all forms are derived from roots, he places him after 800 B.C. and the fact that he belonged to the North-western province of India and yet did not know of Alexander's invasion, favours the view that he was pre-Alexandrian.

The author does not agree with Max Müller, according to whom writing was unknown to Pāṇini. He agrees with Goldstucker who believed that Pāṇini, Kātyāyana and Patañjali knew the art of writing. There is evidence to show that Pāṇini employed the art of writing for his work.

—*Bha* Nō. VI Pt. 2, pp. 76-80

Bhayani, H. C.

MIDDLE INDO-ARYAN VIḌḌARILLA

Hemacandra's *Deśīnāmamālā* records a word *viḍḍira* in the senses of 'expanse' and 'terrible'. A variant *viḍḍara* can be the result of a re-interpretation under the influence of Prākṛta *ḍara*, meaning 'fright'. The late Apabhraṁśa tendency to replace the medial '*i*' by '*a*' when a word has '*i*' successively in its initial as well as medial syllables, can also account for this variation.

We can figure out the semantic development of this word as 'great expanse', 'impressive expanse', 'imposing appearance', 'awe-inspiring or frightful appearance.' With the possessive suffix-*illa* we get *viḍḍirilla* and *viḍḍarilla*. These words are frequently used in Prākṛta literature in this sense. The spellings *vindurilla* and *vidurilla*, used by some authors, are not correct.

We have no means to state positively whether Prākṛta *viḍḍa*, meaning 'extensive' or 'extension', is etymologically connected with *viḍḍira*.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 221-24

Dave, T. N.

GEOGRAPHICAL LAY-OUT OF THE PRĀKRIT DIALECTS INDICATED FROM VARARUCI

In the *Prākṛta-Prakāśa*, Vararuci treats only four principal Prākrits, *viz.*, Mahārāṣṭrī, Śaurasenī, Māgadhī and Paiśācī. Out of the twelve chapters, nine are devoted to Mahārāṣṭrī alone and the last three deal with the treatment of the rest. At the beginning of the last three dialects and at the end of Māgadhī and Śaurasenī, the author makes certain interesting remarks. They throw some light on the question of the geographical lay-out of the Prākrit dialects during the time of Vararuci. He conceived the Mahārāṣṭrī as an independent language based directly on Sanskrit. Śaurasenī has Sanskrit as its *prakṛti* or source, and is itself the source of Paiśācī and Māgadhī. Thus Śaurasenī occupies the central area where the linguistic traditions and habits of Sanskrit were most powerful. This area is extended from, say, Vārāṇasī in the east to the Arabian sea in the west, covering the whole of Gujarat, Rajasthan and south Sindh, while on its two sides, the eastern and north-western, were the Māgadhī (as the name implies) and the Paiśācī respectively. The last two could not exist side by side with each other because they differed too widely and had many mutually incompatible traits. As the south was covered by Mahārāṣṭrī, there is no alternative except to assume that the north-west was the area for Paiśācī.

—*SPP* Vol. III No. 2, August 1963, pp. 81-84

Devasthali, G. V.

THE AIM OF THE VĀRTIKAS OF KĀTYĀYANA

All are agreed that the main function of a *vārtikakāra* is 'to give an ever more correct and precise description of the language.' But there is a difference of opinion regarding the real aim of the *vārtika*. According to one school, when Kātyāyana disagrees with Pāṇini, we must assume that linguistic changes must have taken place since the time of Pāṇini. According to the other school, it is the same strata of language that is described by both. Kātyāyana is only correcting and supplementing Pāṇini.

This second view is not acceptable. Language does not remain static. Kātyāyana, coming centuries after Pāṇini, must have tried to make the description of the language up-to-date by supplementing it. A careful grammarian like Pāṇini cannot be expected to make such blunders as are pointed out by Kātyāyana.

Illustrations are given to show the nature of the additions and alterations proposed by Kātyāyana in the *sūtras* of Pāṇini. The legitimate conclusion is that the language had undergone changes since the time of Pāṇini. This also shows that Sanskrit was a living language.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 52-63

Gonda, J.

PRAYATA

A special semantic study of the important word *prayata* is attempted here. The word does not occur in the Vedas. But the simple verb *yam* is used even in the *Ṛgveda* in the sense of 'being respectfully disposed.' *Prayata* is one of those words which, without occurring in the Vedas, express an element of religious life of the Indians of the epic, classical and post-Classical periods. The term may be called Hinduistic. It is a near-relative of some other well-known verbal adjectives : *yata*, etc. The absence of the term in early literature may be due to linguistic and stylistic reasons, rather than to a revolution in religious thought and behaviour.

Uses of the term in Vālmīki, Manu, Kālidāsa, etc., are analysed in detail and its various connotations noted. In Manu (5.86), the term indicates '(ritually) pure'. This aspect (purified) is also obvious in the *Raghuvaṁśa*, 9. 18. But the larger sense of the adjective is found in many other instances. Accordingly, it indicates the correct and respectful attitude to one's superiors; it may also characterise the attitude of the well-prepared, faithful and devout adept, who is to receive instruction.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 45-51

Jani, A. N.

AN EMENDATION OF A SŪTRA OF PĀṆINI

The *sūtra* '*Goto ṇit*' (VII. 1. 90), as it stands, cannot explain the *vṛddhi* in the case of other words like '*dyo*'(f) ending in '*o*' as it is restricted to the word '*go*' only. The *Kāśikā*, therefore, remarks that the '*t*' in '*got*' is intended to show that the word '*go*' in the *sūtra* is representative of all similar words ending in '*o*'. Bhaṭṭoji Dīkṣita, on the other hand, emends the *sūtra* as '*oto ṇit*' in order to include such forms.

The occurrence of the word '*ot*' at several places in the *Aṣṭādhyāyī* suggests that the original *sūtra* of Pāṇini was '*oto ṇit*' and not '*goto ṇit*'. If this is so, how to account for the actual reading of the present *sūtra* as '*goto ṇit*' right from the days of Patañjali?

The preceding *sūtra* is '*puṁso*' *sun*. When this *sūtra* is recited with the present *sūtra*, the running *sūtras*, with *sandhi*, read as '*puṁso*' '*suṅṅoto ṇit*'. To facilitate the pronunciation of a cluster of two velar nasals, the tongue substituted the sound '*g*' for the second velar nasal '*ñ*'. Later on, unfortunately, this '*g*' sound became an organic element of the original *sūtra* '*oto nit*'. Thus the unscientific pronunciation and the wrong splitting up of the *sandhi* was responsible for the corruption of the original '*oto ṇit*' into the erroneous reading '*goto ṇit*'.

—*JMSB* Vol. XII No. 1, April 1963, pp. 71-73

Khadabadi, B. K.

KANNADA WORDS IN HEMACANDRA'S *DEŚĪ NĀMAMĀLĀ*

Hemacandra includes words of *deśya* class (which are current in Prākrit from times immemorial) in his *Deśīnāmamālā*.

Agreeing with the views of his predecessors, he also holds that a good number of such words are very likely to have come from Dravidian languages like Kannada. The author gives a list of 19 words which are taken by Hemacandra from Kannada.

—*JKU* Vol. VII (*Humanities*), 1963, pp. 265-68

Kanitakar, Shrikrishan Shastri

PĀṆINĪYOPASARGAGATIḤ

Bhartṛhari in his *Vākyapadīya* states that some scholars divide the *padas* into two categories: —*nāma* and *ākhyāta*, whereas others divide into four—*nāma*, *ākhyāta*, *upasarga* and *nipāta*. Some even add a fifth *pada*, *viz*., *karma-pravacanīya*.

The earliest view of *upasarga* is found in the *Aitareya-brāhmaṇa*. Yāska has illustrated 20 *upasargas*, but in the *Gaṇa-pāṭha* of Pāṇini, 22 *upasargas* have been traced. Biṭṭhala Āchārya has quoted the uses of the *upasarga* with their meanings along with illustrations.

At the end, the author has given a list of all the *sūtras* of Pāṇini where the words *upasarga* and *anupasarga* are used.

—*Med.* Vol. II Pts. 1-2, 1962-63, pp. 85-118

Karan, Sudhir Kumar

SOME ASPECTS OF SĪMĀNTA-RĀṚHĪ DIALECT

In his work *Bhāṣāra Itivṛtta*, Sukumar Sen has enumerated five Bengali dialects, *viz*., Rāṛhī, Barendrī, Kāmarūpī, Beṅgālī and Jhāṛkhaṇḍī. But if thoroughly investigated and surveyed, some more dialects may be traced particularly on the border areas of West Bengal.

The name of Jhāṛkhaṇḍī, which is spoken in the area situated in the west of ancient Rāṛha, does not appear appropriate and we call it *Sīmānta Rāṛhī* (or south-western Sīmānta Rāṛhī). This dialect may also be found in the districts of Purulia, Midnapur (Jhargram sub-division), western Bankura of West Bengal and also some parts of the districts of Bihar like Dhanbad, Singbhum and Santalparganas.

The main characteristics of this dialect are:

(I)—(*a*) preponderance of nasal vowel, (*b*) conjugatives affixed with *iā* only become nasalised, (*c*) spontaneous nasalisation; (2) most of the nouns and onomatopoetic words are used as verbs, and perhaps excepting south western Bengali of Midnapur, no dialect of the Bengali language is rich in denominatives; (3) in simple future and simple past, a verb is affixed with *ka* when the nominative is in the third person; (4) the causative verbal forms are often in use; (5) some verbs used in the present continuous tense are pronounced with less stress, unlike standard Bengali; (6) in the first person nominative case *ili* is affixed with the verbs of simple past and with the past perfect continuous tense *lām* or *lum*, is not at all affixed to the verbal forms in these cases. Only the caste Hindus and literate persons use *lām* as may be found in *karlam, khāilam, gelam, etc.*; (7) aspirated sound, as is preserved in Middle Bengali; (8) to denote plural number *lā* (*gulā*) is affixed sometimes with the nouns and pronouns; (9) change of sounds: in a dissyllabic word with initial '*o*' and final *a, o* is changed to '*a*'; (10) the ablative *le* is used as a post position which is peculiar only to this dialect. It is also found in some Bihari dialects; (11) the negative *nāi* generally comes before the verb. But *nā* is used to express command. When *nā* is used rhetorically, it is pronounced as *nā*; (12) rhetorically and also vocatively in particular, *ba* is generally used after a verb; (13) sometimes initial '*n*' becomes '*l*' in pronunciation; (14) the root *baṭh* is frequently used as an emphatic verb substative; (15) the causative forms affixed with *āno* in standard Bengali is not in vogue.

—*BPSC* Vol. IV No. 1, 1963, pp. 32-37

Katre, S. M.

MARATHI AND GUJARATI WORDS FOR 'WEEK'

The Marathi word *āṭhavḍā'* (a week) cannot be traced to the OIA '*aṣṭavāra*' but rather to '*aṣṭa-vaṭaka*' (from '*vṛtaka*') corresponding to which is *āṭhvaḍo* in some konkani dialects. In Marathi, the word for a 'fortnight' is '*pandhravḍā*', a further combination of *vaḍā* (from—*vṛtaka*).

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*); issued January 1963, p. 395

Mathur, Ramesh

TRACES OF THE SANSKRIT NOMINAL COMPOSITIONS IN THE AVADHĪ LANGUAGE OF JĀISĪ

Unlike the Classical Sanskrit, the Vedic language has such compounds which have two components, although compounds of more than two are not absent. The spirit of short compounds of the Vedic language is well retained by spoken tongues of the Middle-Indo-Aryan area. This is further strengthened in the Avadhī language of Jāisī, where compounds of two components are exceedingly common and of more than two are very rare. This is because Jāisī used the spoken tongue of the people of that period, while Tulasīdāsa, the reputed Avadhī poet of about the same period, used the Sanskritised Avadhī having long compounds.

Jāisī's compounds are of two kinds: (1) the two components of Sanskrit compounds are amalgamated and may be termed as simplex, (2) the two components are preserved in *tatsama*, semi-*tatsama* or *tadbhava* forms. Following the Sanskrit pattern, the characteristic types of the compounds in the language of Jāisī are : (*i*) *Dvandva*, (*ii*) *Tatpuruṣa*, (*iii*) *Bahuvrīhi* and (*iv*) *Avyayībhāva*.

—*BPSC* Vol. IV No. 1, 1963, pp. 39-47

Miltner, Vladimir

THE EXOSYNTAGMATIC RELATIONS IN HINDI SENTENCE

In the linguistic terminology, the term 'syntactic relation' means the relation between two constituents of a syntagma. The author takes two sentences from Tulsīdāsa and calculates mathematically the endosyntagmatic and exosyntagmatic relations. The problems of exosyntagmatic relations are rather complicated. The complex syntactical analysis will lead us to the goal.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 396-400

Misra, Keshav Prasad

A DISCUSSION OF THE 12 *NIRUKTAS* AND THEIR AUTHORS

In this paper, there is a discussion about seven out of 14 writers on *Nirukta*—(1) Gālava, (2) Taiṭīki, (3) Yāska, (4) Vārṣyāyaṇi, (5) Śaṭbalākṣa, (6) Śākapūrṇi and (7) Sthaulāṣṭhīvi.

References to them in ancient literature, particularly in the *Nirukta* by Yāska, have been traced.

—*Med*. Vol. II 1962-63, Pts. 1-2, pp. 7-22

Nara, Tsuyoshi

SHORTENING OF THE FINAL VOWEL OF INST. SG.-*ENA* AND PHONOLOGY OF THE LANGUAGE IN SARAHA-DOHA

The author presumes that the following pronominal formation exercised the decisive influence on the shortening of the final vowel of *ena* :

Vedic demonstrative pronouns inst. sg. mc. : *ténā* (the pada text always reads *téna*).

A defective unaccented pronoun of 3 pers. inst.sg.mc. : *enena* (only twice in *AV*).

Interrogative pronoun inst.sg.mc. : *kéna*.

Relative pronoun inst. sg.mc. : *yénā* (the pada text always reads *yéna*).

Possessive pronoun inst. sg.mc. : *svénā* (the pada text always reads *svéna*).

Pronominal adjective inst. sg. mc.: *anyéna*.

This *ena* and all other oblique cases formed from the demonstrative pronoun *a*, when used merely to replace preceding substantive and not occurring at the beginning of a sentence of pada, lose their accent (*Vedic Grammar* by Macdonell, 85.2, p. 81).

The accented *enā* has always long vowel *ā*, but the unaccented *ena* has the short vowel in the pada (*Vedic Grammar*, pp. 256-7).

The tendency of shortening of the final vowel in i-stem also might have affected the Inst. sg. mc. ending of *a*-stem.

In most instances, we can trace the OIA source of the SDL (Language of Saraha-Doha) vowels and can tell under what conditions (analogy, assimilation, dissimilation, contamination or just scribal error), the phonetic change of vowels took place.

In SDL, there seems to be no limitation for combinations of double and triple vowels because of the loss of intervocalic consonants. The vowels generally go back to OIA source under certain conditions. OIA *ṛ* does not survive in SDL where it becomes *a, i*, ī, *u, ri, r*ī, etc.

In SDL, three forms of vowel *sandhi* are found : (1) *tatsama*, (2) a sort of contraction and (3) insertion of glidic or prothetic consonant. But in many cases, vowel *sandhi* does not take place, because all possible vowel combinations are allowed.

In some instances, vowels are weakened and in rare instances, short vowel *a* becomes long *ā* due to metrical cause. In some instances, changes of vowels are found sporadically for which we cannot give any plausible explanation.

—*BPSC* Vol. IV No. 1, 1963, pp. 1-9

Ojihara, Yutaka

MAHĀBHĀṢYA AD PĀṆINI I.I. 56—UN ESSAI DE TRADUCTION (*MAHĀBHĀṢYA* AND PĀṆINI : AN ESSAY OF TRANSLATION)

The author has given here an annotated translation of portions of the *Mahābhāṣya* of Patañjali. This essay is a continuation of his paper 'Le *Mahābhāṣya*, adhyāya I, āhnika 8' published in *Miscellanea Indologica Kiotiensia*. The author has elaborately compared the views given in the *Mahābhāṣya* with those enunciated in the *kāśikā*.

—*AAs*. Vol. IV, 1963, pp. 43-69

Pandit, M. D.

PĀṆINI—A STUDY IN NON-COMPOUNDED WORD-STRUCTURES

The inflectional nature of the syntax of Sanskrit sentences apparently foils all our attempts to find out even a very general and tentative formula in terms of N-V symbols for the sentence patterns of the Sanskrit language.

It is due to this characteristic of the Sanskrit syntax that even Pāṇini could not lay down a general formula regarding the structure of a Sanskrit sentence in terms of position and order, but stated only the case-relations (*kāraka*) and had to fix his attention merely on the formal analysis of word-structures used in the language.

One must not forget the important assumption of Pāṇini, *viz.*, that in the Sanskrit language no form is used or usable without a termination. Thus each formation is divided into two :—

(*i*) the *prakṛti*, indicated by the word Nucleus (N) in this paper and (*ii*) the *pratyaya*, which is rendered as Satellite(S). Thus F(Form) = NS.

The following types of simple and complex structures of forms are examined :

1.0 Structures of Nouns with S = 0(Zero).

1.1 Simple forms like *marut*, *vāk* (nom. sing.) wherein the *vibhakti* satellite amounts to Zero.

1.2 Nom. sing. forms of some of the root-nouns formed by adding *kvip*, *kvin*, *ṇvi*, wherein all the satellites amount to Zero, *e.g.*, *yuj*.

2.0 Structures of verbs with S = O

2.1 No simple form, containing a simple, indivisible nucleus and a simple, indivisible satellite, of the simple NS. type is possible.

2.2 Forms wherein either (*i*) a *vikaraṇa* satellite, *e.g.*, *atti* (*ad*) or (*ii*) the *vibhakti* satellite, *e.g.*, *bhava* (bhū), amounts to Zero.

3.0 Structures with only one S, *e.g.*, *rāmaḥ*.

4.0 Structures with two S-s, *i.e.*, Complex structures.

4.1 Verbal forms of three-morpheme type, *e.g.*, *gacchati*.

4.2 Taddhita, *i.e.*, nominal derivatives, *e.g.*, *vāsudevaḥ*.

4.3 Kṛdanta, *i.e.*, verbal derivatives, *e.g.*, *kartrā* (instr. sing.).

4.4 Feminine formations, *e.g.*, *ajām* (acc. sing.).

In all these cases, the combination of the nucleus with the first satellite (NS.1) provides the nucleus for the second satellite (S2).

5.0 Structures with more than two S-s. *i.e.*, highly complex structures.

5.1 Homogeneous complex structures in which all satellites are of, or from, the same type or group, *e.g.*, *vāsudevaka*.

5.2 Heterogeneous complex structures in which the satellites are of different kinds or from different groups, *e.g.*, *nādavatīm* (qualifying *vīṇām*).

5.3 Heterogeneous complex structures of verbal formations, *e.g.*, *jighṛkṣyate*.

6.0 Homogeneous structures with recursive satellites, *e. g., aupagavāyana*.

6.1 Heterogeneous structures with recursive satellites, *e. g., bobhūyayiṣayiṣayati*.

—*VIJ* Vol. 1 Pt. 2, September 1963, pp. 224-38

Pandit, M. D.

PĀṆINI—A STUDY IN COMPOUND WORD-STRUCTURES

An attempt is made to represent the compound word-structures with non-*upasarga* constituents in terms of nucleus-satellite symbols and to attempt a study of what are called the *upasargas* and, in general, the indeclinables (*avyayas*) as regards their exact status and character by examining their distributional function in the word-structures.

The structure of the compounded words, used in the language, contains at least two or more nuclei and one or many satellites. The structures of compounds can be divided as (1) simple compound-structures, *e.g., rāmalakṣmaṇau*, (2) complex compound-structures having two types : (*a*) one in which only one of the nuclei is derived, *e.g., pakva* and (*b*) one in which all the nuclei are derived, *e.g., tuṣṭikartā*. In all such structures, the nuclei always occupy a place prior to that of the satellites and the nominal declensional and the verbal conjugational satellites always come in the end and mark the cessation of the process of expansion. Besides, the *dvandva* compound has the potentiality to exhaust all the vocabulary of nouns and derivatives, *i.e.*, all the *subanta prātipadikas* existing in Sanskrit language. Even after exhausting all the *prātipadika*-vocabulary, it will still have room to allow more.

The behaviour of the *upasargas* is ambiguous both in Vedic and Classical Sanskrit. In Vedic language, they appear to possess more the character of a nucleus, whereas in Classical Sanskrit they, except in the capacity as *karmapravacanīyas*, behave always as dependent units and present the appearance of being satellites.

The historical evidence regarding the use of *upasargas* and the evidence of accent lead us to the conclusion that the *upasargas* are independent word-structures by themselves, which can be independently used in a sentence-structure. The evidence of Pāṇinian technique shows that the *upasargas* are primarily taken as the nuclei by Pāṇini with *vibhakti- pratyayas* as their satellites.

The *avyayībhāva* compounds are also to be regarded as composed of two nuclei. Thus in Sanskrit language and consequently in Pāṇini's grammar, no word-structure, either compounded or non-compounded, begins with a satellite; it always has a nucleus in the beginning. There are two types of *avyayībhāva* compounds: (*i*) the indeclinable type functioning like adverbs and (*ii*) the declinable type functioning like nouns.

The verbal structures with *upasargas*(*e.g.*, *āharati*), contain two nuclei —one, an *upasarga* and the other, a verbal structure. Hence they should also be called 'compounds'. Patañjali's evidence also goes to establish this conclusion.

—*JMSB* Vol. XII No. 1, April 1963, pp. 81-98

Sahaya, Rama Nath

A STUDY OF THE PĀLI ROOTS

The author has connected 424 roots, which, through addition of the prefixes, turn into 2100 roots. Of these roots 416 are directly derived from the Sanskrit roots, 14 can be indirectly derived from them, and three—*khil*, *rumbh*, *vambh*—are of doubtful origin.

The author has divided Pāli roots into two categories—simple and complex. In the former, there is only one morpheme, while in the latter, there are more than one.

—*BS* Vol. VIII No. 1, January 1963, pp. 19-49

Sankaran, C. R. and Menon, K. M. N.

LĪLĀTILAKAM AND MODERN PHONEMICS

The article presents the author's observations on *Līlātilakam*, an ancient Malayāḷam grammar.

This work contains the same concept of minimal pair as in modern phonemics for the differentiation of phonemes (*e.g.*, the difference between 'r' and '*r*'). The two nasals '**n**' and '*n*' are neglected in Sanskrit, while in the Kerala *bhāṣā*, the two nasals are two distinct sounds. The denial of '*āytam*' as speech-sound is a puzzling observation of *Līlātilakam*. It thrills one to think of the wealth of analytical perception and the depth of scientific knowledge displayed in this old Malayāḷam grammar.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 392-94

Satya Vrat

UN-PĀṆINIAN FORMS IN THE *YOGA-VĀSIṢṬHA*

The author in this article has pointed out to a large number of grammatical deviations found in the *Yoga-vāsiṣṭha*. They relate to all the branches of grammar, *i.e.*, *sandhis*, absence of *prakṛtibhāva*, compounds, *kārakas*, nouns, *kṛdantas*, genders and verbal forms. The article is an exhaustive study of the grammatical deviations found in that work. The commentator explained these by saying that they were *ārṣa*-usages and seers are not bound, as ordinary people are, to observe strictly the rules of grammar. But this is hardly tenable, because the *Yoga-vāsiṣṭha*, as it exists at present, cannot claim for itself such an antiquity and sanctity as that of *Rāmāyaṇa* and *Mahābhārata*, nor can it be said to come out of Vālmīki's mouth as the tradition would have it. This deviation, therefore, can be explained only in one of the two ways: firstly, wherever found, those passages may be later interpolations and secondly, these deviations have been intended to impart a touch of antiquity to the work which otherwise would have a modern look. As a matter of fact, the work seems to be of some late anonymous poet, who was, of course, a master-poet. He had definitely a firm grip over the language, and he could not ordinarily be expected to permit himself grammatical aberrations.

—*VIJ* Vol. 1 Pt. 2, September 1963, pp. 247-66

Schwarzschild, L. A.

THE INDECLINABLE PARTICLE *JE* IN MIDDLE INDO-ARYAN

The word *Je* in Prākrit shows some of the intricacies which are so typical of particles. It was derived as a result of a complex and irregular development from the Sanskrit word *eva*, through the intermediate forms *yeva* and *jeva*. It was most unstable in use, varying from an emphatic form to an explative. On the one hand, it could be combined with *ham* as *hañje*, a slightly disdainful form of address, and have a highly specialized use, and on the other, it could be used on its own as in later Prākrit and Apabhraṁśa, where it occurs very generally and is practically meaningless.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 211-17

Sengupta, S.

CONTRIBUTION TOWARDS A CRITICAL EDITION OF THE GAṆAPĀTHA

There was a *Gaṇa-pāṭha* already before Pāṇini. It is evident from Pāṇini's *sūtras* and is tacitly accepted by later grammarians. But we have no authoritative text of the *Gaṇa-pāṭha*, because it never enjoyed the sanctity accorded to the *Sūtrapāṭha*, and every grammarian took the liberty to add to the *Gaṇapāṭha* as he liked.

The author has attempted a sort of concordance of the *Kāśikā*, the *Candravṛtti*, Bhoja's *Sarasvatī-kaṇṭhābharaṇa* and Vardhamāna's *Gaṇa-ratna-mahodadhi* with reference to *Gaṇa-pāṭhas* recorded in other works. He suggests that words which occur in the *Kāśikā* may be taken as having been included in the *gaṇas*, as they stood at the time of its compilation, if these occur also in any of the older authorities such as the three mentioned above. Similarly, words occurring in any two of the other authorities may also be provisionally considered to have been in the original *Gaṇa-pāṭha*, but omitted from the *Kāśikā* for some reason.

The author's arrangement is as follows : section A is the text of the *gaṇa* as recorded in the *Kāśikā*, arranged in an alphabetical order. In section B are given the additional words recorded by Bhoja, Candra and Vardhamāna. Other additional words are given in section C. Words in section A, not recorded either by Bhoja or Candra, are given in brackets and those that are not recorded by *Gaṇaratna* are marked with asterisks. In respect of some of the *gaṇas*, a detailed analysis has not been considered worthwhile. Variants, mostly due to the ignorance of copyists, are also mentioned.

Gaṇas are treated in eight chapters corresponding to those of Pāṇini's *Aṣṭādhyāyī*.

—*JASC* Vol. III Nos. 3 & 4, 1961, issued April 1963, pp. 89-186

Shafer, Robert

EURASIAL

The author has postulated a Eurasial linguistic family consisting of Sino-Tibetan and Indo-European, in other words, the languages spoken by the most highly civilised peoples of Europe and Asia. He has stated 64 words, which are attested both in Sino-Tibetan and Indo-European linguistic families. He has shown that the words for some relationships like 'father' and 'mother', some grains like 'wheat', some mental qualities like 'mind', some sensual faculties like 'sight', some natural phenomena like 'smoke', 'darkness', etc., are common to all these families of languages, indicating the existence of a parental Eurasial language.

—*Orb*. Vol. XII No. 1, 1963, pp. 19-44

Shastri, Kapil Deo

SIGNIFICANCE OF THE WORD *PRAKĀRA* IN THE SŪTRAS OF THE *AṢṬĀDHYĀYĪ*

The word *prakāra* occurs in the four *sūtras* of the *Aṣṭādhyāyī* (5.3.23; 5.3.69; 5.4.3; 8.1.12). Opinion is divided amongst the grammarians as to whether this word is used in the sense of 'likeness' or of 'differentiation'. Bhartṛhari in the *Vākyapadīya* has referred to these two views of the grammarians and has favoured the view that *prakāra* denotes 'likeness'.

In the first three *sūtras*, of *Kāśikā*, Devanandin, Jain Śākaṭāyana and Hemacandra explain the word *prakāra* in the sense of 'differentiation'; Patañjali, Vāmana, Kaiyaṭa and others interpret it in the sense of 'likeness'. In the fourth *sūtra*, all the commentators accept *prakāra* in the sense of 'likeness'.

The words *yathā* and *tathā* found with the suffix *thāl*, directly express the likeness. The word *sādṛṣya* is used along with *yathā* in the *sūtra* enjoining the formation of *Avyayībhāva* compounds with a purpose. As Bhartṛhari points out, the word *yathā* is used to indicate that an *Avyayībhāva* compound is formed from indeclinables in the sense of 'likeness' in those cases, in which the quality of 'likeness' is predominant. But in the sense of *sādṛṣya*, the compounds are formed to signify the *possessor of likeness*. Besides, the *Avyayībhāva* compound is formed in the sense of *yathā* where *likeness of some quality* is to be expressed, whereas the compound in the sense of *sādṛṣya* is formed to indicate *likeness to a certain object*. Thus the suffix *thāl* conveys mainly the sense of 'likeness'.

In the second *sūtra*, the suffix *jātīyar* in the sense of *prakāra* is added to show 'likeness' of a person possessing some quality to another person possessing that quality.

In the third *sūtra*, the suffix *kan* signifies 'likeness', as in other words like *yavaka* and *go-mūtraka*.

All the authorities are agreed that the word *prakāra* in the fourth *sūtra* signifies only 'likeness'.

Thus in all the four *sūtras* of Pāṇini, the word *prakāra* occurs in the sense of 'likeness'.

—*VIJ* Vol. 1 Pt. 2, September 1963, pp. 239-46

Swaminathan, V.

BHARTṚHARI'S AUTHORSHIP OF THE COMMENTARY ON THE *MAHĀBHĀṢYA*

Weber, in his *Catalogue of Manuscripts in Berlin*, described a fragmentary manuscript of a commentary, ascribed to Bhartṛhari, on the *Mahābhāṣya*. The author has prepared a critical edition of this commentary and it is now in course of publication.

The colophons to the first five *ahnikas* mention Bhartṛhari as their author. The fifth and the seventh *ahnikas* in the manuscript do not contain any colophon, since they are incomplete. The one in the sixth *ahnika* does not give the name of the author.

Kaiyaṭa acknowledges the help of Bhartṛhari's commentary in writing his gloss on the *Mahābhāṣya*. Vardhamāna, the author of *Gaṇaratnamahodadhi*, quotes from Bhartṛhari's commentary on *Mahābhāṣya*. The author of the *Paribhāṣāvṛtti* quotes citation from Bhartṛhari. Some passages are cited in the name of Bhartṛhari by Śaraṇadeva in his *Durghaṭa-vṛtti*. Annambhaṭṭa seems to have had an intimate knowledge of Bhartṛhari's commentary. Nāgeśa quotes at least four times from Bhartṛhari's commentary.

From these quotations it is clear that there is a commentary on the *Mahābhāṣya* from the pen of Bhartṛhari, which had been in vogue and had been assiduously studied by scholars.

The author says that there is a close resemblance between the commentary that he is publishing and the *Vākya-padīya*, which is accepted as a genuine work of Bhartṛhari. Sometimes the same idea, which was expressed in the commentary, is presented in a metrical garb in the *Vākya-padīya.* Differences of opinion are expressed in both the works in the same strain. The corollary deduced from the *Sūtra, svaṁ rūpaṁ śabdasya,* is embodied in both the works. In them, the same inference is made to establish that every word has a corresponding object to be denoted by it. Hence the author concludes that the same person is responsible for both the works.

Kumārila ascribes the *Vākyapadīya* and a passage from the *Mahābhāṣya-ṭīkā* to the same author who obviously is Bhartṛhari.

—*Br.V* Vol. XXVII Pts. 1-4, 1963, pp. 59-70

Upadhye, A. N.

VĀSĪ-CAṀDAṆA-KAPPO

Very often in Prākrit, Pāli and Sanskrit we come across an idea expressed by the phrase *vāsī-caṁdaṇa-kappo* (Prākrit), which qualifies a great monk. Scholars like Jacobi and Charpentier have misunderstood this phrase. Various passages from Prākrit and Pāli texts are examined to show that the term *vāsī* has nothing to do with *vāsa* (perfume), but that it stands for a typical axe. *Caṁdana* means sandal (paste). *Kalpa* implies prescribed rule. Thus the phrase means 'one to whom *vāsī* and *caṁdana* are alike'. Some one may chop a monk's arm with an axe and another may anoint the other arm with sandal-paste. Towards both of them, the saint of balanced mind has the same attitude and feeling.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 201-4

Varma, Satyakama

ŚABDA KĀ SVARŪPA (THE NATURE OF WORD)

Patañjali and Yāska think that a word is the phonetic expression which conveys some meaning. Bhartṛhari equates a word with its meaning. What we understand when a word is uttered is not its form, but only the intention of the person who uses it. It is only the intention of the speaker that gives meaning to a word. Parts of speech are only external forms of words. But before words are actually used, they exist in the mind of the speaker and subsequently these conceptual words are expressed in external forms. These conceptual words exist in totality. They are not analysable into various components. The distinctions of words, sentences, etc., vanish there. The transition from the conceptual word to articulate language is made possible in the philosophy of Bhartṛhari because of an intermediary link called *sphoṭa*.

—*BI(E)S* (*Hindi Section*), 1963, pp. 35-42

Weller, Friedrich

SANSKRITISCHE PRAPOSITIONEN IM SPIEGEL MONGOLISCHER UBERSETZUNG (SANSKRIT PREPOSITIONS SEEN THROUGH THE MONGOLIAN TRANSLATION)

It is difficult for us to realize how far a Mongolian could study the *Kāśyapa-parivarta* outside the Mongolian translation. He might have managed it with his language, if he was familiar enough with the techniques of translation. Still, the author believes that this language of translation is not easy for Europeans. There are compound usages which are made in a way that their first component or components translate the Tibetan expressions, which, on their part, correspond to a Sanskrit preposition before a nominal stem or a verb form. In such cases, it is impossible to understand literally and translate the Mongolian compound words part for part. The author gives a list of such constructions from *Kāśyapa-parivarta*.

It is not necessary that a Mongolian expression, which ultimately corresponds to a Sanskrit preposition, must be uniform in all usages. Tibetan expressions, which correspond to Sanskrit prepositions, are not translated in Mongolian versions. Sometimes a Sanskrit prepositional expression is freely translated in Mongolian as in Tibetan.

It is puzzling to some extent, why Mongolian does not translate the Tibetan expression corresponding to a Sanskrit preposition uniformly, but uses different words time and again. It is possible that the Tibetan translators found a preposition in their Sanskrit manuscripts different from that found in our Sanskrit text. Possibly the selection of words is made according to the nature of the Mongolian language.

—*CAJ* Vol. VIII No. 1, March 1963, pp. 1-26

Windekens, A. J. Van

ÉTUDES DE PHONÉTIQUE TOKHARIENNE IV (STUDIES IN TUKHARIAN PHONETICS IV)

The author has discussed the treatment of Indo-European **a*, **ā*, and *ɔ in the Tukharian language and has shown that they all change into *ā*. He has also shown that Indo-European **a* is changed into *o* and Indo-European **ā* sometimes remains the same and sometimes is changed into *o* in the Tukharian languages. Similarly, Indo-European *ɔ becomes *ā* or *o* in Tukharian. At some places, Indo-European **ā* and *ɔ also become *o* in those languages. He has illustrated his observations with many examples.

He has also shown that Indo-European *-*ti*- becomes -*ts*- in the languages under consideration.

—*Orb.* Vol. XI No. 1, 1963, pp. 186-97

X. LITERATURE AND RHETORICS

Acharya, Sudarsana

KHANJA GOVINDA DAS, AN UNKNOWN ORIYA SMṚTI WRITER

A work entitled *Sarva-smṛti-sāra-saṁgraha* has been discovered by Yatirāja Ācārya, who has copied it in manuscript form.

In the introductory verses, the compilation of the work has been ascribed to Śrī Śrīnivāsa Rājāmaṇi who ruled in Mañjuṣā (now in Śrīkākulam district of Āndhra Pradesh) from 1823 A.D. to 1860 A.D. But on the authority of the tradition, the few words on the covering page and the few lines of *Mañjuṣā Rājavaṁśāvalī* we can say that the work was actually compiled by Khanja Govinda Das, one of the court Paṇḍits of Mañjuṣā.

This author was lame by birth and was not a native of Mañjuṣā, but was invited from another place in Orissa. In this work, he has not failed to touch all the possible topics that come under the scope of a *Dharmaśāstra*. We find very few citations from previous Smṛti works and authors of Orissa. Nearly 200 topics are dealt with and important days of the year are mentioned month by month.

—*OHRJ* Vol. XI No. 4, 1963, pp. 266-72

Agrawala, V. S.

SĀRASAMUCCAYA: NĪTI GRANTHA

This work has been published in a series started by the late Dr. Raghu Vira to publish that branch of Indian literature which was carried to other countries and is preserved there either in original or in translation. In Indonesia, this work occupies the same position as the *Bhagavadgītā* in India and the *Dhammapada* in the Buddhist world. It consists of 517 Sanskrit verses with a commentary in the *Kavi* language. The writer held that Vararuci had compiled these verses sometime between the 10th and 11th centuries. He borrowed 321 verses from the *Mahābhārata* and some from the *Manusmṛti*, but still it bears the impress of an original work.

At the beginning, the author has given some verses in praise of Vyāsa and the *Mahābhārata*. The characteristic feature of this work is the emphasis and importance given to human life.

—*Pra*. Vol. VIII (2), March 1963, pp.42-48

Agrawala, V. S.

WORD NOTES ON THE *DIVYĀVADĀNA*

Explanatory notes are given on about 200 words occurring in the *Divyāvadāna*. The words are alphabetically arranged and the page reference is given in each case. Notes on *ambāsanaka* and *gulma* cover about a page each and the note on *cāṛkā* covers three pages.

—*Bha.* No. VI Pt. 2, pp.47-75

Amur, G. S.

LAUGHTER IN SANSKRIT POETICS

Indians possessed a well developed and systematic theory of the Comic and Laughter.

Laughter is a basic mental state. It is closely allied to love but opposed to pity. It is infectious by nature and is more spontaneous among women and persons engaged in low trades.

Laughter is caused by physical incongruities, actions, dress, perception of impropriety, etc.

The majority of these findings have a surprising closeness to modern investigations and a number of parallels can be found in modern theories of laughter.

—*JKU* Vol. VII (*Humanities*), 1963, pp. 229-42

Artola, George T.

A NEW PAÑCATANTRA TEXT

The *Tantropākhyāna* published in the *Trivandrum Sanskrit Series* (No. 132) is identified as Vasubhāga's version of the *Pañcatantra* which was known till now through translations and adaptations in Javanese, Lao, Thai, Tamil, Kannada, etc. Though based on the *Pañcatantra*, the *Tantropākhyāna* has certain original features.

An analysis of the contents of the *Tantropākhyāna* is as follows: There are six introductory verses. The *Kathāmukha* is missing in the Trivandrum text, but in view of its abrupt beginning, it may be assumed that there was a prologue in the previous redactions. The text contains three parts, each being a distinctive frame-story with emboxment of tales: (1) *Nandaka-prakaraṇa* is almost the same as that of the first book of the *Pañcatantra*, (2) *Pakṣi-prakaraṇa*, obviously based on the second tale of Book III of the *Pañcatantra*, (3) *Maṇḍūka-prakaraṇa* resembles the tenth tale of Book III of the *Pañcatantra*, but is much modified and augmented.

Emboxed tales: The *Tantropākhyāna* contains 22 out of the 87 tales found in the Jaina version of the *Pañcatantra* written by Pūrṇabhadra. Fifteen of the emboxed tales in the Trivandrum text are not found in any *Pañcatantra* version. The three frame stories in the *Tantropākhyāna* are analysed and compared to those in the other recensions. Text and translation of four emboxed tales are given at the end : 'Race between Garuḍa and Tortoise', 'No milk without milking', 'Death in the fig tree' and 'Leprous king and *jīvañjīvaka*-bird'.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp.76-95

Barua, B. K.

ANIMAL IN THE *JĀTAKA* STORIES

The foremost interest in the *Jātaka* stories consists in the folklores and the light they throw on popular beliefs and superstitions of the time. The *Jātaka* tales relating to animals refer to beliefs about animals which are observed even today. The author gives an account of the beliefs and superstitions pertaining to the ass, bull, buffalo, cat, crocodile, crab, dog, deer, elephant, fish, goat, ram, hare, horse, jackal, lion, lamb, monkey, mouse, mongoose, otter, pig, *śarabha,* serpent, tiger, tortoise and wolf as found in the *Jātakas.*

—*JARS* Vol. XV, 1961, issued 1963, pp. 75-82

Barua, P. R.

RIDDLES IN THE PĀLI LITERATURE

The author studies the riddles in Pāli literature, *e.g.*, the dialogue between the Buddha and the weaver's daughter(*Dhammapada commentary* III, 170-76), the ten admonitions to Viśākhā (*Dhammapada commentary I,* 397-398), the enumeration of the seven types of wives in the *Aṅguttaranikāya* pp. 92-93, the address to Aṅgulimāla (*Majjhimanikāya*, II, 104-5), the story of king Dīghāvir (*Jātaka* no. 381,428), the *Suttanipāta* (I, 10; II, 5) containing the dialogue between the Buddha and the Devas, which reminds one of the conversations between Yudhiṣṭhira and the Yakṣa in the *Mahābhārata*, and several *Jātakas* like no. 257.

—*JASP* Vol. VIII No. 1, June 1963, pp. 1-12

Bedekar, V. M.

MAHĀBHĀRATA AND KĀLIDĀSA (SIMILARITIES IN IDEA AND PHRASE)

In the present study, the author has noted certain striking similarities in ideas and expressions between the Rājadharma and the Āpaddharma sections of the Śāntiparvan of the *Mahābhārata* on the one hand and the works of Kālidāsa on the other.

King Rantideva and river Carmaṇvatī have been referred to in the *MBh.* (12.29.116-117) and the *Meghadūta* (47). *Raghuvaṁśa* (4.12) has *rājā prakṛtirañjanāt* and the *MBh.* (12.29.131) has *rājā anurāgād ajāyata.* The Viśvajit sacrifice is referred to in the *MBh.* (12.106.21) and *Raghuvaṁśa* (4.86). *Tīkṣṇataram mṛdu* has been referred to in the *MBh.* (12.138.65) and the *Mālavikāgnimitra* (II-2). The phrase *Vane vanyena vartayan* is repeated in the *MBh.* (12.21.15) and the *Raghuvaṁśa* (12.20). The word *nityapuṣpa* is used in the *MBh.* (12.29.52) and in the *Meghadūta* (70). The etymology of the word *kṣatriya* is given in the *MBh.* (12.29.130) and the *Raghuvaṁśa* (2.53) in the same language. The simile of a *tṛṇacchannakūpa* is found in the *MBh.* (12.152.16) and in the *Abhijñāna Śākuntalam* (Act V). The author has traced many other similarities between the *Mahābhārata* and the works of Kālidāsa.

It is possible that there was a floating common literature embodying beliefs and sayings handed down from the past and current among the people which may have formed the source on which both the author of the *MBh.* passages and Kālidāsa drew.

—*JUP* Vol. XVII (*Humanities*), 1963, pp. 153-59

Ben-Amos, Dan

HEBREW PARALLELS TO INDIAN FOLKTALES

Historically speaking, the beginning of Jewish relationship with India is unknown and undocumented. There are several hypotheses on this subject, but there is not even a single piece of historical evidence which could substantiate it.

In spite of this gap in historical documentation, Jewish and Indian folklores share many common motifs, tales and legends. *Kalilh and Dimnah* (*Pañcatantra*) was translated into Hebrew in the 13th century, but Indian tales, transmitted orally to Palestine, were known among the Jews in that area much earlier. Although, of all the folklore genres, the parables are the least suitable for proving an Indian influence, any comparative discussion on this subject immediately points out many parallels and versions of the tale found in both traditions. In order to illustrate his statements, the author proceeds to compare six types of Hebrew and Indian parables on the basis of *The types of Folktale* (revised edition, Helsinki, 1961) by A. Aarne and S. Thompson and *Greek and Indian Parallels to Talmudic Midrashic Parables* in *Tale-types and Motifs of Animal Tales* (Jerusalem 1960, pp. 77-79) by Dov Noy.

—*JARS* Vol. XV, 1961, issued 1963, pp. 37-45

Bennett, A. A. G.

MILINDAPAÑHA—THE MILINDA INQUIRY

The Pālī text of *Milindapañha* consisting of a series of questions and answers between a Greek king Menandros, who ruled in North-West India during the latter part of the 2nd century and earlier part of the 1st century B.C., and a Buddhist Thera, Nāgasena, comprises seven sections. Of these, only a small part of the first, the whole of the second and the bulk of the third represent the original work; the remainder are later additions. In the authentic portion, the literary style is particularly beautiful. In all, there are about eighty-five questions, some carrying subsidiaries. The style of the subsequently added portions does not approach the excellence of the original parts. Historical interest is lacking in it and in place of Menandros we have a colourless Milinda. In this connection, a brief comparison is made between the Pālī text and the Chinese translation between 317 and 420 A.D., the dates of the Eastern T'sin dynasty.

Milindapañha is the only text originating in the North to be transported to the South, there to become a part of Southern Buddhist literature. But there is no clue as to the date in which it was transported to the South and also to the form in which it went there.

In the first two sections of the Pālī text, there are three distinct types of writing. The account of the Rājā enquiring of his Yonakas for the name of suitable teachers together with their suggestions, which recalls to our mind Ajātaśatru's visit to the Buddha, surely represents Indian writing. A second type of writing occurs with the interpolations of the Yonakas functioning as a chorus which could hardly be due to a writer unfamiliar with some aspect of Greek dramatic art. The conversation between Menandros and the escort and the Thera and his followers surely suggests Greek influence.

Alasanda, the birth-place of Menandros, according to the *Milindapañha*, is identified with Alexandria, which, in the opinion of the author, is of importance, because it suggests a previous connection of Buddhist teaching with Alexandria, as, perhaps, inaugurated by Aśoka a century or two earlier.

Next the author recounts the principal contents of the *Milindapañha* and gives his occasional comments.

—*MBo.* Vol. 71 No. 8, August 1963, pp. 185-98

Bhattacharya, S.

IS THE SUGGESTED SENSE (*VYAÑJANĀ*) SO DIFFERENT FROM THE LITERAL SENSE (*VĀCYĀRTHA*)?

The author, in this article first discusses three kinds of meaning, *viz.*, (i) literal meaning (*vācyārtha*), (*ii*) secondary meaning of two kinds, *i.e.*, *guṇas* and *prayojana*, (*iii*) the meaning of a sentence which is different from that of words is called *tātparya*. A fourth kind of meaning was pointed out by Ānandavardhana which is a suggested meaning (*vyaṅgyārtha*).

The author points out that the suggested sense is not altogether different from the literal sense:

(1) In the case of *alaṁkāra* which, according to Ānandavardhana, involves, in almost every case, an element of the suggested sense. The author discusses *samāsokti* and points out that in that case, the literal meaning and the suggested meaning cannot be held to be radically different from each other.

(2) In the case of *guṇībhūta-vyaṅgya* also, the author points out, what is *vācya* according to earlier thought is *vyaṅgya* according to Ānandavardhana and, therefore, the two cannot be radically different.

(3) The author points out the same lack of radical distinction between the two meanings in case of *rasavad-alaṁkāra* where he maintains that the literal meaning and the suggested meaning coalesce.

(4) He points out that the case of *śabda-śaktimūla-vyaṅgya* also shows the blurred border line between *vācya* and *vyaṅgya*.

(5) The author, therefore, concludes that one cannot deny the indispensable relationship between the literal meaning and the suggested meaning.

—*VBQ*. Vol. XXVIII No. 2, 1962-63, pp. 149-58

Buitenen, J. A. B. Van

THE ELEPHANT SCENE OF *MṚCCHAKAṬIKA*, ACT TWO

It is believed that the *Mṛcchakaṭika* expands and enlarges upon the *Cārudatta* of Bhāsa. But a closer study of the Elephant scene shows that Śūdraka's exemplar must have been more detailed.

One of the most celebrated incidents in pious Buddhist legend is that where the Buddha undauntedly encounters a savage elephant in a crowded street and makes the beast, moved by the saint's tranquility, cower before his steadfast glance. In the *Mṛcchakaṭika*, we have an ineffectual Masseur, a gambler become friar who sets out to repay his benefactress's kindness by taming her wild elephant with a glance on the strength of his newly resolved upon sainthood—and has to be ignominiously saved by a minor retainer of his benefactress. To the audience, the parody here must have been immediately clear. When the allusion was no longer understood, a scribe, to resolve the contradiction, inserted the phrase *aha vā kiṁ mama ediṇā*. It is significant that in the text commented upon by Pṛthvīdhara this phrase is absent.

—*JAOS* Vol. 83 No. 1, January-March 1963, pp. 26-29

Buitenen, J. A. B. Van

THE GAJĀSURASAṀHĀRAMŪRTI IN MEGHADŪTA 36

In the *Meghadūta* 36, the cloud is told to rest on the arms of Lord Śiva, busy in his dance, so that his need for a fresh elephant skin is removed.

The problem of interpretation concerns the first line. There is an incomplete *śleṣa* in it. The word *paścāt* means 'later on' and 'in the west.' The trees of the forest resemble the arms of the dancing god and the red cloud, the bloody elephant skin he is holding up.

Vallabhadeva has misunderstood this image. He renders *maṇḍalena* (in the circle) by *tiryak* (horizontally), which is wrong. The technical use of *maṇḍalena* is elucidated by the actual images of Śiva doing this dance—known as *Gajāsura-saṁhāra-mūrti* in texts like the *Śilparatna*. Specific direction is given there that the skin should be fashioned like a *prabhāmaṇḍala* (the aureole surrounding an image). Kālidasa also uses the term *prabhāmaṇḍala* elsewhere. The use of the word *maṇḍala* suggests that the poet might have visualised an actual image of the god in the *Gajāsura-sāṁhāra-mūrti*.

The Mahākāla temple of Ujjain was the centre of Pāśupatas. It was famous for its *Jyotirliṅga*. The *Kūrmapurāṇa* describing the Kṛttivāseśvara temple of Śiva at Banaras refers to the myth of Śiva killing the elephant demon. It seems that the myth is inspired by the actual image. Vallabhadeva, who hailed from Kashmir, perhaps did not know the myth. Hence his misinterpretation.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 64-68

Byoski, M. Christopher

STUDIES IN NĀṬYA

The sources of the material for the study of *nāṭya* are: (1) Sanskrit literature, (2) living tradition of the ancient art and (3) traditional folk theatre. The first of these comprises the texts of the plays,technical texts on the Nāṭya and explicit references to the Nāṭya in all other texts. The second consists of the living tradition of the ancient Nāṭya, namely the flourishing theatre in Kerala called *Kuttiyattam*. The third source is found in the theatrical activities preserved in the folk-lore of India and in the Indian film.

According to Bharatamuni, the word *Nāṭya* implies everything related to a performance including the literary text of the play and the composition, music, the character of the stage and the aesthetic theory of *rasa*.

The concepts of the *nāṭya* have a creative value for the current theatrical practice. The earlier fame of the operetta and the popularity of the musical, less realistic, drama into which dance and song force their way, show that the integration of these concepts with the western theatre would be fruitful.

From 974 to 1384 A.D. attention of the great theoreticians was centred around the literary text. Later a group of western scholars viewed the problem of the Sanskrit drama as it were from outside. Another group took some concrete problems as a starting point. Recent works on Sanskrit drama have focussed their attention around the critical study of the texts on dramaturgy.

In the author's opinion an attempt to establish the relationship between literature and the *nāṭya* should be made a cornerstone of the new approach.

—*Bha.* Vol. VI Pt. 2. pp. 109-17

Chaudhari, Satyadev

SĀDHĀRAṆĪKARAṆA KĪ VYĀKHYĀ-GĀTHĀ (AN ACCOUNT OF THE INTERPRETATION OF *SĀDHĀRAṆĪKARAṆA*)

The article is divided into seven sections and surveys various interpretations of the concept of *sādhāraṇīkaraṇa* given by Sanskrit and Hindi poeticians.

The question as to how can an aesthetic be expected to have the experiences of others and enjoy it, led Bhaṭṭanāyaka to formulate the theory of *sādhāraṇīkaraṇa*. Abhinavagupta interprets it by saying that *sādhāraṇīkaraṇa* has a force of universalizing the characters created by a poet. Dhanañjaya and Dhanika, while accepting the view of Abhinavagupta, go a step further and say that characters created by a poet alone are the objects of aesthetic enjoyment. These characters lose their historicity; they no longer remain real persons found in history. As a result of this, complete identity of experience is established between the aesthete and the character on the stage. The aesthete identifies himself with the character and behaves as if he himself were the character. Jagannātha explains this concept in a different way. He thinks that an aesthete wrongly projects himself upon the character and enjoys the emotional state. His enjoyment is really an illusion. Thus all the Sanskrit poeticians unanimously agree that in *sādhāraṇīkaraṇa* personal experiences are made universal.

Among Hindi poeticians, Ramachandra Shukla and Nagendra are worthy of note on this point. Shukla thinks that (*a*) there is an identity between the aesthete and the character and that (*b*) the characteristics of the character are universalised. Nagendra goes to assert that it is only the 'experience of the poet' that is universalised and not the characteristics of a character. The characteristics of a character are only creations of a poet. An aesthete, therefore, identifies his own experiences with those of the poet.

The author concludes that *sādhāraṇīkaraṇa* forms the background of aesthetic enjoyment. The aesthete's own *sthāyi-bhāva* expresses itself in the form of *rasa* with the aid of *vibhāva*, etc.

—*BI(E)S*, (*Hindi Section*) 1963. pp. 1-17

Chute, Suzann Weekly

PROVERBS OF INDIA

Here are collected some of the important proverbs (*subhāṣitas*) from the *Pañcatantra*, *Hitopadeśa*, Bhartṛhari's *Nīti* and *Vairāgya Śatakas* and the *Kauṭilīya Arthaśāstra*.

—*JARS* Vol. XV, 1961, issued 1963, pp. 46-53

Dutta, Kali Kumar

PŪRVARAṄGA IN SANSKRIT DRAMA

References to the *pūrva-raṅga* are found in all the treatises on Sanskrit dramaturgy. But it is surprising that only a few of these works give us an idea about the nature of the *pūrva-raṅga*. There is an elaborate treatment of the *pūrva-raṅga* in the *Nāṭyaśāstra* of Bharata (*NS*) and also in the *Bhāvaprakāśana* (*BP*) of Śāradātanaya. *Nāṭaka-lakṣaṇa-ratna-kośa* (*NLRK*) tells us that the *pūrva-raṅga*, as instructed by Bharata, is not presented in any assembly on account of its complexity. It appears that long before the 10th century A.D., *i.e.*, at the time of *NLRK*, the *pūrva-raṅga* had become a thing of the past.

Recently, a scholar advanced a theory to show that the *pūrva-raṅga* of Sanskrit dramaturgy was not at all a preliminary dramatic function; it was what we call a 'rehearsal' of the drama. The present article endeavours to probe into the problems connected with the *pūrva-raṅga*. It appears that the starting point of the *pūrva-raṅga* is the worship of the pole, with which Indra is supposed to have vanquished the enemies of the drama. In this connection we come across the term *raṅga-daivata-pūjanam* and *raṅgapūjā*. It, however, appears that *raṅgapūjā* is not exactly what is known as the *pūrva-raṅga* but that was, however, the nucleus which developed into the *pūrva-raṅga*.

There are elaborate lists of the *aṅgas* of the *pūrva-raṅga*. In the *NS*, we find nine behind-the-screen elements known as *bahirgīta* (also called *nirgīta*) in the celestial region, and the ten front-of-the-screen elements specifically called the *pūrva-raṅga*. Thus the *NS* gives us an account of the nineteen elements of the *pūrva-raṅga*. Śāradātanaya (BP) and Sāgaranandin (*NLRK*) on the other hand speak of twenty-two elements of the *pūrva-raṅga*. The author gives a comparative table showing the elements of the *pūrva-raṅga* according to *NS*, *BP* and *NLRK*. It may be seen that there are several functions connected with the performance of the *pūrva-raṅga*, which require careful consideration. Except *NS* and *BP*, no other Sanskrit work on dramaturgy is helpful in this matter.

—*VIJ* Vol. I Pt. 2, September 1963, pp. 299-308

Dwivedi, R. C.

ALAṀKĀRASĀRA AND THE *ALAṀKĀRABHĀṢYA*: THEIR CONTRIBUTION TO THE HISTORY OF ALAṀKĀRAS

Śobhākara (*c.* 1175 A.D.) refers in his *Alaṁkāra-ratnākara* (ed. Poona, p.9) to an anonymous authority on Poetics by the expression Alaṁkārasārakṛt, 'the author of the *Alaṁkārasāra*'. This latter work is extensively cited in the *Alaṁkāra-vimarśinī* (pp. 34-35, 125, 215, 216-17, 230, 231 and 251-52) of Jayaratha (*c.* 1200 A.D.), a commentary on the *Alaṁkārasarvasva* of Ruyyaka.

As there is no hope that this short work, written presumably in Kārikāvṛtti style, giving the essentials (*sāra*) of alaṁkāras, will ever be restored, it is all the more pertinent to assess, on the basis of the explicit references to it, its contribution to the history of the alaṁkāras. Another important work on poetic figures, now no more extant, is the anonymous *Alaṁkārabhāṣya*. Written before Śobhākara who does not mention it by name, but who seems to borrow much from it, it belongs to the second half of the 12th century A.D. and commands the attention of Jayaratha from whom the poeticians that followed have bodily taken its ideas.

A note in the *Vimarśinī* on the nature and contents of the *Bhāṣya* seems to indicate that this work was written after the style of the *Sarvasva* which it closely followed in its definitions of the alaṁkāras and their illustrations, but at the same time had its own independence of judgment and originality of approach.

—*VIJ* Vol. I Pt. 2, September 1963, pp. 309-14

Dwivedi R. C.

A CRITIQUE OF THE ANUMĀNA THEORY OF MAHIMABHAṬṬA

Mahimabhaṭṭa, the author of *Vyaktiviveka*, believed that art was an imitation of reality. He also held that the relation between *vibhāva* and *sthāyin* was that of cause and effect.

He undertook to demolish the *dhvani* theory of Ānandavardhana and in this he followed Śaṅkuka without mentioning the name of the latter. He held that the realisation of *rasa* cannot go beyond the inferential cognition.

With the Mīmāṁsaka, Mahima believed that the function of language is primarily governed by the principle of activity and passivity.

Every sentence, having *sādhya* and *sādhana*, is inferential in character and accordingly, its meaning is also direct or inferable. But a word being simple, its meaning is direct.

Vastu and alaṁkāra can be directly presented, whereas *rasa* is always indirectly (*i.e.*, by means of inference alone) meant. He recognises only one power, *viz.*, *abhidhā*, in words; *lakṣaṇā* and *tātparyā* are to be included, like *arthāpatti* and *upamāna*, in inference.

So far as the suggestion or *vyañjanā* is concerned, Mahima is of the opinion that it cannot be directly perceived like curd which is a direct outcome of milk. If it is to be regarded similar to the manifestation of a jar by the light, the consciousness of *vyañjaka* and *vyaṅgya* should be simultaneous. But in the latter case the order of succession is distinct. Moreover, the apprehension of the *vyaṅgya* from the conventional meaning of the *vyañjaka* is contingent upon the apprehension of invariable concomitance between them. Thus, a *vyañjaka*, called so only in a secondary sense, does not suggest a meaning altogether different from the conventional one.

In the case of the experience of *rasa*, Mahima makes out two very important points: (i) the aesthete experiences *rasa* only cognitively and not effectively and (*ii*) there is a temporal sequence not only in the apprehension of *vyañjaka* and *vyaṅgya* but also in the experience of a *sthāyin* from the situation (*vibhāva*), etc., because both are invariably related as cause and effect.

The first point is untenable because *rasa* being a single experience, is effective in character, whereas inference in only a cognitive process. The second point is rejected by the author of the article on the ground that since the conventional meaning is not related to the suggested sense by the relation of identity or that of cause and effect, it is inconsiderate to regard the primary sense as the inferential sign of the suggested meaning. It is accepted even by the followers of the *dhvani* school that there is a logical sequence between the *vyañjaka* and the *vyaṅgya*, but it is so quick that the sequence cannot be noticed. Hence the apprehension of simultaneity.

Mahimabhaṭṭa opines that *sthāyin*, *vibhāva*, etc., are not real but are only imitations of reality. The author says that the experiential reality of aesthetic experience cannot be denied and this being real must also have a real cause.

The author lastly shows that the views of Mahima are not supported by the researches of modern psychology.

—*BI*(*E*)*S*, 1963, pp. 101-8

Dwivedi, Reva Prasad

DISCUSSION ABOUT THE ELEMENTS OF LITERATURE

According to the rhetorician, the harmony of the word and the meaning is literature—*sāhitya*. Ācārya Kuntaka says that the perfect harmony between the word and the meaning is found only in poetry which, therefore, is the literature.

Bhoja in his *Śṛṅgāraprakāśa* defined literature as the relation between the word and the meaning and showed that this relation was of twelve kinds. The author of the *Sāhitya-mīmāṁsā* has treated literature as the assemblage of the eight relationships like *vṛtti*.

In the whole period, literature was identified with poetry only (by Abhinavagupta and Mammaṭa), but later writers like Viśvanātha understood it to mean both poetry and drama. Besides these views, there is also a concept that literature means poetry only. Rājaśekhara was the first author to use it in this sense. According to P. V. Kane, Pratihārendurāja and Mukulabhaṭṭa also used this word in the same sense.

As a matter of fact, capability to attract the people is a quality of literature. Bharatamuni has called it *rasa*, but Bhāmaha and others call it *alaṅkāra* and the writers on *dhvani* call it *dhvani*. Thus the harmony between the word and the meaning, on one hand, and between them, and the *guṇa* and the *alaṅkāra*, on the other, is the hall-mark of the literature.

—*Med.* Vol. II Pts. 1-2, 1962-63, pp. 52-84

Jhala, G. C.

DŪTAVĀKYA: AN UNUSUAL STAGE-PLAY

The *Dūtavākya*, ascribed to Bhāsa, has a powerful dramatic theme and a bold stage-technique. A detailed analytical study of its stage-technique is given in this paper.

The quality of being staged is the supreme nature of a dramatic composition. In this respect, the *Dūtavākya* of Bhāsa is unique. The hero of the drama, Duryodhana, alone comes on the stage in the beginning and receives a host of people on the stage. But actually, these persons never enter the stage; they are merely to be imagined. He holds his assembly with these imaginary people and talks to them. All this is done in a style resembling *ākāśa-bhāṣita*, but it is not exactly so, because the people with whom he talks are only imaginary. Later on he receives Kṛṣṇa, the emissary of the Pāṇḍavas. At this stage, the reaction of various characters imagined to be present on the stage are to be shown. Similarly, the plight of Duryodhana, while trying to fetter Kṛṣṇa and his various forms which he has displayed, but are not actually visible on the stage, demands tremendous capacity to act in the absence of any real character on the stage. It also requires highly sensitive and understanding audience.

After the study of the stage-technique employed in this play, it is hardly necessary to dilate on the keenness of dramatic sense and the insight in stage-techniqe of its author.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 69-75

Jones, Clifford R.

BHĀGAVATA-MEḶA-NĀṬAKAM, A TRADITIONAL DANCE-DRAMA FORM

Bhāgavata-Meḷa-Nāṭakam, as practiced in Melattur in Tanjore district, stems from the time of Veṅkaṭarāma Śāstri, a great composer and an elder contemporary of the great Karṇāṭic musician and composer Tyāgarāja (A. D. 1759-1847).

Bhāgavata-Meḷa is not a theatre art in the contemporary sense, but is performed as temple service to the deity. Changing structure of Hindu society, economic instability and breaking up of the original Telugu Brahmin families, caused the art to languish at the turn of the century until it was again revived about forty years ago by new families, most of them being Tamil Brahmins. It is once again functioning as a temple art and performing its cultural role as a religious aesthetic spectacle in the communal life of the village.

Bhāgavata-Meḷa-Nāṭakam contains to a great degree the theoretical aspects of dramatic presentation spoken of in the *Bharata Nāṭyaśāstra* and other Sanskrit works. It is one of the few surviving traditional drama forms that approach the Śāstric requirements of *nṛtta* and *abhinaya*. There is little or nothing which can be called a direct visual survival of the arts of 'ancient' India. It is a survival of the late 18th century Maratha acculturative period. European and contemporary influences have also left their mark. In actual dance-technique, movement and *abhinaya*, the plays at Melattur follow generally the solo form of contemporary Bharatanāṭyam.

The plays are staged once annually. The plays included in the repertoire are: *Prahlāda-caritam*, *Mārkaṇḍeya*, *Rukmāṅgada-caritam*, *Hariścandra*, *Rukmiṇī-kalyāṇam*, *Bhīma-vijayam*, *Vasanta-kelikā*, *Dhruva-caritam*, and *Uṣākalyāṇam*—all in Telugu-Sanskrit.

In spite of the accretions and incongruities of the present state of this art, it is nonetheless a vigorous, and vital part of the religious and social context of South India and a noteworthy example of present day traditional theatre. Primarily, the performance of Bhāgavata-Meḷa is an expression of *Bhakti*, and this sentiment above all permeates the plays, which are a living force to this day. The balance between religious, and moral elements and comic realism in these plays is ingenious.

—*JAS* Vol. XXII No. 2, February 1963, pp. 193-200

Joshi, Rasik Vihari

THE FIGURE OF SPEECH IN *KIRĀTĀRJUNĪYAM* X, 13

Mallinātha has pointed out that in the *Kirātārjunīya* X. 13, the figure of speech '*ekāvalī*' is used. He has based his views on the *Sarvasvasūtra*.

The followers of the *alaṅkāra ekāvalī* interpret the word *'sādṛśya'* in the sense of *'anukūla'* on the basis of the word *'anugraha'*. On the other hand, Mallinātha substitutes the word *tulya* for the word *'sādṛśya'* and thus falls in the trap and indirectly admits the *upamāvācakatā* of the word *sādṛśya*.

The sense of *sādṛśya* for *anuguṇa* and *anurūpa* has been accepted in Sanskrit. The word *'sama'* in the present verse does not require any lexicographical evidence. On the other hand, Viśveśvara Paṇḍita in the *Alaṅkārakaustubha* treats this verse as an illustration of *raśanopamālaṁkrāra*.

The distinction between *raśanopamā* and *ekāvalī* is as follows: (*a*) in the case of *raśanopamā*, the *pūrvavastu* is not known by its *svarūpa*, but it is distinguished with the help of special *dharma*, whereas in the case of *ekāvalī* the *pūrvavastu* is known by its *svarūpa* and (*b*) in the *ekāvali*, the *para* or *uttara* is placed as *viśeṣaṇa*. In the light of this approach, the *ekāvalī-alaṅkāra* cannot be justified in this verse.

—*JOIB* Vol. XII No. 4, June 1963, pp. 340-44

Krishnamoorthy, K.

SANSKRIT CRITICISM AND ALAṄKĀRA (POETIC IMAGERY)

The Sanskrit name for criticism is *sāhitya* or *alaṅkāra-śāstra*. Following the four-fold division of the subject matter of literature, a five-fold division from the standpoint of presentation of the material and a seven-fold division of the literary compositions are noticed under which all literature is subsumed. The conclusion drawn is that virtue invariably triumphs over villainy in the long run. Thus the alaṅkāra-śāstra had laid down restrictions on the literary compositions which ultimately led to decline and absence of breadth, but contributed to its growing depth. The role of real life was secondary in poetry.

As regards technique or method in Sanskrit poetry, the standards were fixed by grammar, prosody and the positive excellence in the form of *guṇas*, which, together with *rasa* or sentiment and alaṁkāra, formed the three elements that ultimately led to *dhvani*.

Criticism is a science inasmuch as it avoids the *apriori* method and formulates the rules of *aucitya* in poetry inductively. It is regarded as the sum of all learning.

—*JKU* Vol. VII (*Humanities*), 1963, pp. 218-28

Law, B. C.

THE GOOSE IN BUDDHIST LITERATURE

Haṁsa means 'goose', 'ruddy goose' or 'swan', but does not mean a 'flamingo'. *Cakravāka* is a ruddy goose. *Ravihaṁsa* is the sun-swan and is a kind of bird.

The author traces several references to these birds in Pālī literature.

—*IAC* Vol. XII No. 2, October 1963, pp. 122-24

Mirashi, V. V.

A NEW THEORY ABOUT THE HOME OF KĀLIDĀSA

There is not an iota of evidence to prove Paranjape's theory that Mālda in Mahākosala or Chhattisgarh was Kālidāsa's home. If Rāmagiri, from where the cloud-messenger starts, is identified with Ramagarh (as Paranjape does), the mountain Āmrakūṭa (which Paranjape identifies with Amarakanṭaka) and the river Narmadā would be to the west of Rāmagiri, while the Yakṣa asks the cloud to fly to the North. The commentator Sthiradeva does not say that the cloud is to proceed from Ratnagiri to the South. He only says that the cloud is to proceed to the north from the Māla country which is situated in the south. Verse 14 of the *Meghadūta* shows that Māla is on a table land, while the village Mālda (with which Paranjape identified Māla) near Ratanpur is not so situated. Amarakanṭaka is a Sanskrit name and this place is quite different from Āmrakūṭa, where groves of mango trees abound. The description that the cloud would see the river Narmadā on traversing some distance with greater speed from Āmrakūṭa does not suit Amarakanṭaka.

The only hill which answers to the description in the *Meghadūta* is Rāmtek, which lies about 28 miles north of Nāgpur.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 90-98

Mukherjee, Jotindra Nath

SANSKRIT DRAMA

Indian tradition points to the divine origin of Sanskrit drama. Some scholars discovered the germs of Indian Drama in the *Ṛgveda*, others in the puppet-plays and still others in the *Sūta* tradition of the Purāṇas.

The earliest available dramatic works—the thirteen plays ascribed to Bhāsa (c. 200-300 A. D.) reveal a dual character, epic and artistic. They are the symbols of his time. With the advent of Kālidāsa (c. 400 A. D.), Sanskrit drama reached the acme of its artistic perfection. To him, drama is what life is, harmony and unity of the universe is established, felt and realized once for all. Kālidāsa and Śūdraka created true art.

The plays of king Harṣa belong to the age of imitation and repetition. He succeeded as a poet, but failed as a dramatist. But Bhavabhūti (c. 700 A. D.) infused new life into the old art and revolutionized the Indian stage. His dramas do not conform to fixed rules of the science and yet appeal to lovers of the theatre. Viśākhadatta (c.800 A.D.) ably demonstrated that even political intrigue could be turned into a subject of good art.

—*PB* Vol. LXVIII, No. 10, October 1963, pp. 494-96

Ojha, Dasharath

VAIṢṆAVA RĀSA: ITS ORIGIN AND DEVELOPMENT

The article is divided into five sections. In the first section, the author traces the development of various elements of drama. Dialogues are to be traced to the *Ṛgveda*, music to *Sāmaveda*, dancing to *Atharvaveda* and *nṛtta* and *gīta* to *Yajurveda*.

The *Rāmāyaṇa*, the *Arthaśāstra*, the inscriptions of Aśoka and the *Mahābhāṣya* testify to the existence of drama in ancient times. Some *nṛtya* forms are closely associated with *rasas* in general. *Piṇḍibandha*, a form of dance representing various objects and persons, is mentioned both by Bharata and Abhinavagupta. Śāradātanaya regarded this as a constituent of *rāsaka*. *Carcari* and *Nāṭya-rāsaka* are further developments from *piṇḍibandha*. These, plus some elements taken from folk dances of the Ābhīras, go to contribute to the development of the Vaiṣṇava Rāsa.

The *Mahābhārata* does not mention the *Rāsalīlā* of Kṛṣṇa. It is in the *Harivaṁśa* that we find, for the first time, the mention of *hallisaka* (a form of *rāsa*) performed by the *gopīs*.

The development of the *Rāsalīlā* forms the theme of the second section. The *Brahma*, *Viṣṇu* and *Bhāgavata Purāṇas*, particularly the last one, present a description of *Rāsalīlā* in detail. The descriptions given in the *Viṣṇu*- and *Brahma Purāṇas* are simple. The classic account, however, is to be found in the *Bhāgavata Purāṇa*.

It is likely that the story of the *Rāsalīlā* is an allegory bearing on the relation between Īśvara and Jīva. But in its dramatic form, the rāsa has the theme of love between Rādhā and Kṛṣṇa. In Kathiawad, it is called *hallisa*, in Bengal it gave birth to *yātrās*, in Assam it absorbs the primitive festival of *holī*. It can be regarded as the successor of *Piṇḍibandha*.

In the third section, the universality of rāsa is shown and it is pointed out that, in spite of Muslim invasions, this popular dance-drama survived in India.

The fourth section is devoted to the consideration of the Jaina rāsa literature. In the 14th century, many rāsa-kāvyas were written. Some of these kāvyas were also staged in Jaina temples.

The Jaina *Phāgū* literature is considered in the fifth section. *Phāgū* was a spring festival. But the Jainas developed it in the direction of poetry and drama. These *phāgūs* took the place of short rāsas. It was *geya* and had its own *tāla*. There were some non-Jaina *phāgūs* as well. They were originally in the kāvya form, but later on musical setting was provided. Similar is the case of rāsas.

—*BI(E)S*. 1963, pp. 109-17

Pandey, Umesh Chandra

USE OF PRĀKRIT IN SANSKRIT DRAMAS

The writer discusses the vexed question of the use of different kinds of Prākrit in Sanskrit drama for different characters. The author joins issue with A. B. Keith, who says that at the time of *Kāmasūtra*, Prākrit was not in vogue, but it was used by dramatic characters artificially. He has pointed out that in the case of *Mṛcchakaṭika*, Keith himself admits that the use of Prākrit was based on its actual usage.

The author has pointed out that in the case of earlier dramas such as those of Aśvaghoṣa, Bhāsa, Śūdraka and Kālidāsa, etc., the use of different Prākrits is natural on the basis of their actual usage in life. As for the question how the audience could follow these different Prākrits, he says that up to that time the intercourse of different people of northern India was so much in practice that the audience could follow different Prākrits used by different characters.

The author, however, admits that the use of different Prākrits for different characters, in the case of later dramas such as *Ratnāvalī* by Harṣa or *Veṇīsaṁhāra* by Bhaṭṭanārāyaṇa, is based on tradition and not on actual usage. These later dramas follow the rules regarding the use of Prākrit as given in treatises on dramaturgy.

—*Pra*. Vol. VIII (2), March 1963, pp. 185-88

Parmatmasharan

RĀJASTHĀN MEN PRĀPTA AITIHĀSIKA SĀHITYA KE VIVIDHA RŪPA (THE DIVERSE FORMS OF HISTORICAL LITERATURE FROM RAJASTHAN)

The author has prepared a descriptive catalogue of 210 manuscripts of non-Persian works pertaining to mediaeval Indian history gathered from the Libraries and Archives of Rajasthan. This material is divided into 40 categories :

(1) Epigraphic records, (2) *Ilquābnāmā* (epistelary collections), (3) *Utpattigrantha* (history of the sects), (4) Historical comments, (5) Stories, (6) *Kavitā* (poems), (7) *Kursīnāmā* (genealogy), (8) *Khyāta* (historical prose writings in Rajasthan), (9) Ghazal (songs), (10) Carita, (11) Chanda (verses), (12) *Jaṣadī* (work about religious rites), (13) *Jasa* (panegyric), (14) *Janmapatra* (horoscope), (15) Biography, (16) *Tahqīqāt* (enquiry), (17) *Daftarbahī* (account book), (18) *Davāvait* (illustrated prose), (19) *Dūhā* (couplet), (20) *Nāmā* (record), (21) *Paṭṭā Paravān* (licènse), (22) *Paṭṭāvalī*, (23) *Pīḍhāvalī*), (24) *Praśasti* (work in praise of different persons), (25) *Bāta*, (26) *Mañjarī*: *Nītimañjarī*. *Vairāgyamañjarī*, (27) *Mālā* (didactic works), (28) *Yād* (memory), (29) *Rāso* (heroic poems), (30) *Vacanikā* (generally it is a prose work, but is sometimes found

in poetry also. It is a little longer and more elaborate than *Davāvaita*), (31) *Varṇaka* (classified lists or notes), (32) *Vāṇī* (didactic poems), (33) *Vivaraṇa*, (34) *Vilāsa*, (35) *Veli*, *e.g.*, *Veli Krisana Rukamaṇi*, (36) *Vaṁśāvalī* (accounts of family) (37) *Sākhī*) (sayings of saints) (38) *Siloko* (a form of *Vacanikā*), (39) *Hawālā*, (40) *Hāl* or *Haqīqat* (a detailed description of events).

—*BS* Vol. VIII No. 1, January 1963, pp. 1-17

Raghavan, V.

THE *VIDAGDHAJANA-VALLABHA*

In the Travancore University Manuscripts Library, there is an unpublished anthology called *Vidagdhajana-vallabha*. The work is preserved in three manuscripts.

We have, here, an author named Vallabhadeva and an anthology of his, subtitled *Subhāṣitāvalī*, which are quite different from the well-known Vallabhadeva and his *Subhāṣitāvalī*. Vallabhadeva who compiled this anthology, *viz.*, *Vidagdhajana-vallabha* was also a Kashmirian (like other Vallabhadevas) and son of one Malhaṇadeva, which too bears the character of a Kashmirian name.

The author in a detailed note gives:

(1) The verses in the *Vidagdhajana-vallabha* not found in the *Subhāṣitāvalī*.

(2) The verses given anonymously in the *Subhāṣitāvalī*, but assigned to specific authors in the *Vidagdhajana-vallabha*.

(3) The verses found in both the *Subhāṣitāvalī* and the *Vidagdhajana-vallabha*, but assigned to different authors in the two.

(4) The names of the authors of the same verses, which appeared in different forms in the two anthologies.

(5) Authors figuring in the *Vidagdhajana-vallabha* and not found in the *Subhāṣitāvalī*.

The author has shown that in all likelihood, the *Vidagdhajana-vallabha* was compiled in the later part of the 12th century A. D. or earlier part of the 13th century A. D.

—*Jker.U* Vol. XII Nos. 1-2, 1963, pp. 133-54

Rajasekharaiah, T. R.

LITERATURE AS CULTURE

If we look back upon the long history of man, we notice that the first power that disciplined and shaped life in the early years was the power of God. Under the aegis of this power—call it fear, or love, of God—a distinct culture came into existence. God then was the impulse of life, the design of life, the purpose of life, the good of life, the home of life, the meaning of life.

Even as man's knowledge of God increased, his sense for God, his love for God, his fear of God went on proportionately weakening. Culture and civilization drew apart. Man-made law took the place of God. But law did not prove to be an answer to all problems, at all times, in all places, while spiritual anarchy prevailed.

The only power that can organise this anarchy is the power of literature, or to call it by its highest name, poetry. Literature has the power to show what is good is beautiful, attractive and desirable. It is the outcome of the realisation of the beauty that is life. It is the essence and light of life. That alone is the produce of the Full Man, the essence of all knowledge, all religion and all faith.

—*JKU* Vol. VII (*Humanities*), 1963, pp. 243-51

Ritti, Srinivasa

NĪTI ŚATAKA OF ĀMŪRU VEDAVYĀSA

The present *Nītiśataka*, found at Haveri in Dharwar district (Mysore), contains 100 verses on *Nīti*, representing the author's observations of nature and behaviour of good and bad persons. The manuscript contains 10 folios in all; the first two folios are missing, resulting in a loss of 17 verses in the beginning.

The reverse side of the last folio bears the writing *Nīti-śatakānti-(ma)-patram idaṁ*. From its writing, it appears that three persons were responsible for preparing the manuscript.

Except the name of the author in the concluding portion of the work, no details are given about him. The line after the last verse says: *Āmūru-Veda-vyāsa-kṛtaṁ Nītiśatakaṁ samāptiṁ paphāṇa*. The line next to it reads *Āmūra-Subaṇācāryasya pustakaṁ*. Thus the name of the author is Vedavyāsa, his surname being Āmūru.

A family, Āmūr by name, is extant in the Dharwar district, which originally belonged to a village named Āmūr in Gulbarga district, from which the family acquired its surname. For about a century or so, the family has settled in Sūranigi in Haveri taluk of the Dharwar district.

As the manuscript has been found at Haveri, it is likely that its owner Subaṇācārya was closely associated with the place. The names, Vedavyāsa, the author, and Sunbaṇācārya as the owner of the manuscript, are idetical with the names occurring in the genealogical table of the aforesaid family which runs as follows:

Kṛṣṭācārya
1
Vedavyāsācārya (I)
1
Subaṇācārya (I)
1
Vedavyāsācārya (II)
1
Subaṇācārya (II)

On the strength of this genealogical table and the known dates of the later members of the family, the author of this article ascribes the fact to the 1st half of the 19th century by allotting the usual 25 years' period to each generation.

The earlier works on *Subhāṣitas* have been a model to the poet, but he has shown his originality in both thought and expression. He has employed the simple *anuṣṭubh* metre throughout and the examples given in support of his observations can be grasped easily. The poet also exhibits his firsthand knowledge of the *Rāmāyaṇa*, *Mahābhārata* and the Purāṇas.

The 100 verses are divided into 5 different headings. The caption of the first group of 27 verses is lost. From the verses it may be guessed as being '*Sujana-paddhati*'. The following groups of 19, 13, 22 and 9 verses are called *Kujana-paddhati*, *Duṣṭa-guṇa-paddhati*, *Durguṇa-paddhati* and *Suguṇa-paddhati*, respectively.

The poet has not followed any particular order in such grouping, and sometimes the verses in a particular group do not strictly conform to the heading. The article is followed by the text, alphabetical index of the *ślokas* and notes.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 108-25

Sarasvati, D. C.

THE MYSTIC SIGNIFICANCE OF LETTERS—THEIR APPLICATION TO THE ART OF POETIC COMPOSITION

The Tāntrika school has systematically recognised that all letters have a mystic significance and that each letter has some intrinsic value or potency. In the Kāvya literature, there arose a similar tradition associating auspiciousness with letters. This can be traced only to a later period and to a particular region, namely the south, especially Āndhra, where Sanskrit poetry and poetics were studied and cultivated actively in the 14th, 15th and 16th centuries.

It is believed that the auspicious beginning of a work brings merit to the author, the patron and the reader. This tradition is not followed by the ancient Classical Sanskrit poets. For instance, Rājaśekhara begins the *Bāla-Rāmāyaṇa* with a conjunct letter containing *ra*, which is supposed to be inauspicious. Kākunūri Appakavi (1656 A.D.), an authority on Telugu grammar, devoted a special section to discuss the mystic significance of the word *śrī*. Later, the auspicious or the inauspicious value of letters came to be taken into account in both Sanskrit and Telugu works and was canonized into a regular code.

All vowels are considered masculine. Consonants combined with the vowels are feminine and consonants without the vowel sounds are neuter. It is believed that feminine letters used in the beginning of a literary composition bring prosperity to the patron, masculine letters bring him wealth, but neuter letters are very inauspicious. Short letters used in the beginning of a Kāvya remove all inauspiciousness, long letters used in the opening of a literary composition kill the patron.

It is also held that the 16 vowels and the 15 consonants beginning with *ka* are Brāhmaṇas. Letters of the *tavarga* and *pavarga* and the letters *ra* and *va* are Kṣatriyas. *Sa, śa, ṣa, ha, ya* and *la* are Vaiśyas. *Tsa, tza, r* and *la* are Śūdras. The caste of the letters used in the beginning of a Kāvya should be the same as that of the patron.

Extracts on letters with their significance are given from *Camatkāra-candrikā* of Viśveśvara, *Alaṁkāra-saṁgraha* of Amṛtānandayogin, *Kavikaṇṭhapāśa*, *Kavisamaya-kallola* of Anantārya, *Kāvyalakṣaṇa* of an anonymous author, *Śṛṅgāraśāstra* of Veṅkaṭanārāyaṇadīkṣita, *Alaṁkāra-śirobhūṣaṇa* of Kandalārya and *Mātṛkā-varṇavidhi*.

Bhairava Kavi (Telugu) classifies letters according to the five elements and discusses their significance. Citrakavi Peddana (1560 A. D.) and Kākunūri Appakavi have also discussed the significance of letters in detail.

—*Br.V* Vol. XXVII Pts. 1-4, 1963, pp. 89-115

Sharma, Ramnihal

KĀVYAPURUṢA

The description of the *kāvyapuruṣa* and the *sāhitya-vidyāvadhu* in the *Kāvya-mīmāṁsā* of Rājaśekhara is found in the *Rāmāyaṇo*, *Mahābhārata*, *Vāyupurāṇa*, etc. Earlier than him, Vāmana mentioned the body and soul of *kāvya*, and Daṇḍin referred to the body of literature. These ideas are based on the personification of concepts like *vedapuruṣa*, *vastupuruṣa* and *virāṭpuruṣa*.

—*Med.* Vol. II Pts. 1-2, 1962-63, pp. 119-44

Shastri, Balacandra

SĀGĀRADHARMĀMṚTA AURA *SĀVAYAPANNATTĪ* (*SĀGĀRA-DHARMĀMṚTA* AND *SĀVAYAPANNATTĪ*)

The author has compared the contents of the *Sāgāra-dharmāmṛta* of Āśādhara and the Prakrit text *Sāvayapannattī*. He has tried to show that the former was influenced by the latter.

—*Ane.* Vol. XVI No. 4, October 1963, pp. 155-60

Simha, Lala Ramayadupala

BHĀMAHA'S CONCEPTION OF RASA

Bhāmaha, who must have flourished in the 6th century A. D. has defined poetry as *Śabdārthau sahitau kāvyaṃ*.

Bhāmaha and the *rasavādins* seem to agree on the place of *alaṁkāras* in poetry. Both of them seem to hold the *guṇas* as the elements enhancing the beauty of poetry. But Bhāmaha's views on the *rasa* also deserve to be studied. Apparently, he has limited the scope of *rasa* to *rasavat-alaṁkāra* only. But there are certain references in his work which are bound to change our traditional outlook about his stand. He describes *rasa* as the main feature of a *mahākāvya* and maintains that it is the most important factor in poetry.

The main difference between Bhāmaha and the *rasavādins* regarding *rasa* is that the latter recognise it as the soul of poetry in clear terms, but Bhāmaha, though recognising its important place, does not do so.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 175-80

Smith, H. Daniel

SOME NOTES ON THE CANONICAL IDENTIFICATION OF A PAÑCARĀTRĀGAMA TEXT

There are at least three works called *Agastya-saṁhitā* in the Madras Government Oriental Manuscripts Library. They are all Tāntric or Āgamic in nature. Of these, the leaf manuscript in Telugu characters D. 5199, generally entitled *Agastya-saṁhitā*, also qualifying to be entitled *Agastya-Nārada-saṁvāda*, is clearly non-Pañcarātra. Its obviously limited scope and emphatic concern with one *mantra* only, its persistently Prayogic ambitions and the remarkable absence of any identifiable Pañcarātra tenets in it clearly mark this work as non-Pañcarātra.

Another work called *Agastya-saṁhitā* is a dialogue between the sage Agastya and Sutīkṣṇa and can, therefore, be called *Agastya-Sutīkṣṇa-saṁvāda*. This work is represented in Mss. R. 5059 (Leaf-Telugu), D. 5190 (Leaf-Telugu), D. 5189 (Leaf-Grantha script-incomplete) R. 2681 (Paper-Grantha script-incomplete but preserving a 35th Chapter, not found elsewhere) and D. 18914 (Leaf-Telugu-incomplete).

Except for its famous title and its general Vaiṣṇavite orientation, it really has very little to recommend its acceptance as the genuine canonical *Agastya-saṁhitā*. There is, for example, no mention in it of the four *vyūhas*—an easily identifiable theological clue to what is typically a pañcarātra doctorinal stances. Besides, the dīkṣā-initiation, described in it, is not representative of the type found recommended in other authentic Pañcarātra texts, though it has passed as such for generations.

There is a third *Agastya-saṁhitā*—D. 5191—(Leaf-Telugu-incomplete) in which the *vyūha* doctrine is mentioned or implied at two places and the overall tone and level of the discussion centres round typically Pañcarātra concerns. This appears to be, in part, at any rate, the authentic *Agastya-saṁhitā* of Pañcarātra fame.

Thus we learn that colophon-claims cannot be taken too seriously and that a scholar, involved in Pañcarātrāgama textual research, is to be equipped with a familiarity with central Pañcarātra tenets, typical Pañcarātra theological stances and general concerns for practical temple-centred worship, which are the 'higher' critical claims of authentic works. On the other hand, by honouring the 'lower' claims of simple textual analysis, the researchers will be able to find in secondary sources the missing portions of major works. In order to bring the primary works back together, it is necessary to start with the canonical lists, to search out the available texts that are extant and authentic and to restore them to their original state.

—*Br.V* Vol. XXVII Pts. 1-4, 1963, pp. 1-17

Sternbach, Ludwik

THE TIBETAN *CĀṆAKYA-RĀJA-NĪTI-ŚĀSTRAM*

The author gives a chronological list of various versions of *Cāṇakya-Rāja-nīti-śāstra* (*CR*) from 1847 onwards. In 1957, he concluded that *CR* version was almost identical with the *Bṛhaspati-saṁhitā* of *Garuḍa-purāṇa* (*GP*). We knew a long time ago that the Tibetan Tanjur contained a text of *CR* and that it was translated into Tibetan by an Indian Paṇḍit. This translation was modified by the Buddhist translator to fit in with his own faith. Many verses were changed and all references to Viṣṇu, Brāhmaṇas, etc., were omitted.

Sunitikumar Pathak (SP) translated the Tibetan version into Sanskrit, consulting a number of Sanskrit texts, but he had at his disposal the only printed text of *CR*. The author has collected (in addition to this text, the Mss. in the Bodlian Library, Oxford, and the Library of the Pennsylvania University) four additional texts, *viz.*, two Mss. in the Bhandarkar Oriental Research Institute and two in the Cambridge University Library.

The author has found that (1) some of SP's notes lack provision, (2) the Tibetan text is the shortest of all texts belonging to the *CR* version, while the only printed text of *CR* is the longest, (3) the Tibetan text contains fewer stanzas unknown to *GP* than any other text belonging to the *CR* version (only in the eight Adhyāya the number of stanzas unknown to *GP* is relatively high), (4) in the Tibetan text only 64 (or over 21%) are not found in *GP*, while in other texts, 55% to 60% stanzas are not found in *GP*, (5) the Tibetan text follows more closely the *Bṛhaspati-saṁhitā* of the *GP* than any other text of the *CR* version, in particular, in its fifth Adhyāya, which is identical with the 112th Adhyāya of the *GP* text, and (6) there is some doubt whether the Tibetan text is in reality another text of the *CR* version or another text of the *Bṛhaspati-saṁhitā* of the *GP*.

As long as the basic text of the *Bṛhaspati-saṁhitā* of the *GP* is not found, **this** doubt will remain unresolved.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 99-122

Subramaniam, S.

A SATIRICAL PLAY IN SANSKRIT

Sanskrit literature has very little to show by way of satire except that some amount of satirical portraiture is found in early Bhāṇas as well as in the stories of Daṇḍin. There is an element of satire in the *Kuṭṭanīmata* of Dāmodaragupta. *Prahasanas* were intended to have satirical element, but unfortunately they did not flourish in the soil of India.

Kerala blazes a new trail in this direction by producing perhaps the first and the only satirical play in Sanskrit literature. To make fun of the dramatists who most often take for their plays outworn love themes and who compose their works in the stereotyped manner devoid of any originality of real poetical merits, Śrī Rāma, the author of *Subālāvajratuṇḍam* presents a new theme of love of *Vajratuṇḍa* for Subālā, cast in the mould of a Classical Sanskrit drama. The most important and striking difference from other Sanskrit plays is that its characters are all taken from the animal world. Mice, cats, lizards, etc., freely take part in it. The play has its hero, the mouse *Vajratuṇḍa*, who is brave and valorous as any other human prince, and has its heroine Subālā who is highly charming and beautiful like any human princess.

In the prologue it is said that the play was written by one Śrī Rāma, the son of a king. Its date of composition is fixed to 15th or 16th centuries A.D. Poets generally produce satire type of literature with a view to setting right the evils and defects in a decadent and degenerating society. In the decadent state of Indian society after the period of Harṣa with the poets writing stereotyped works, necessity and popular taste demanded this type of literature, which was readily supplied by Kerala by producing perhaps the first satirical Sanskrit drama in Sanskrit literature.

—*Jker.U* Vol. XII, Nos. 1-2, 1963, pp. 125-132

Tagore, Rabindranath

STANDARD IN LITERATURE (A TRANSLATION)

There has been a change in human nature in modern times in comparison with what it was in former ages. The process of thought of modern man is essentially scientific and analytical. Industrial cities are growing. On the one side there is the stupendous power of machines producing endless quantities of materials, and on the other, squalor and harshness have been accumulating. Modern civilisation has not been able to set apart within its boundaries a well-defined place for its crowded factories. The lifeless matter blowing out in many ramifications has driven into a corner the very substance that sustains life. Man had to give up his homestead for expanding the market place, but it cannot be said that the market is human habitation. Man's inclination has turned towards intellectual problems. Feelings exist in a great measure, but our thought has gone far beyond them. It would, therefore, be inconsistent to present the man of today as one imitating the sentiments, speech and ways of earlier days. Novels of today must be charged with thought. Yet for all times the fundamentals of literature are the same. The vehicle of story is the living human character. A man may be pleased to hear in literature the political cliches of his own liking if he has been too overclouded by politics, but one cannot expect a correct assessment of literature from such a man.

The *Mahābhārata* fell into many hands (of interpolators) in different ages, yet it still exists (as literature) because of its extraordinarily strong build. At one time there was unusual interest in ethics and the character of Bhīṣma sank under the weight of sermons. In the *Rāmāyaṇa*, up to the Yuddhakāṇḍa, the character of Rāma has a good side as well as a bad side. It emerges out of nature and belongs to literature. But the Uttarakāṇḍa does away with that character and adheres to the original *Rāmāyaṇa* as a patchwork canto.

The canons of literature must maintain their own truth in all circumstances. We must always demand in literature the essential beauty of character and spurn as unwanted economics, sociology and politics, unless they have come humbly in subservience to literature. Just proportion is the characteristic of life; it is also true of art. Herein lie the health and happiness of life, in this again the beauty and perfection of art.

Solving a problem is not the main aim of art. Its chief work lies in perfecting its beauty. Intellect exults in disentangling the knot of a problem. But to give fullness to beauty is the work of creative imagination. Art dwells in the realm of imagination and not in that of logic. What a man feels intensely is for ever the source of his joy. The intellectual matters, however new they may appear to be at a particular time, or in a particular country, wear their lives out in a short while. If after that a literary work still retains them, it suffers the fate of a horse carrying a dead body.

—*VBQ*, Vol. XXVIII No. 2, 1962-63, pp. 107-15

Trivedi, K. H.

THE PROBLEM OF AṄKĀSYA AND AṄKĀVATĀRA IN SANSKRIT DRAMATURGY

Aṅkāsya and *aṅkāvatāra* are two of the five *arthopakṣepakas* in the Sanskrit drama, others are: *viṣkaṁbhaka, praveśaka* and *cūlikā*. The important task of *arthopakṣepakas* is to supply the missing links, *i.e.*, 'the means or ways of suggesting the plot which, for a variety of reasons, is not fit for representation on the stage. *Viṣkaṁbhaka* and *praveśaka* are employed when a considerable duration of time or matter is to be suggested, while *aṅkāsya* and *aṅkāvatāra* are employed when short duration of time is to be suggested.

There exists some confusion regarding the precise nature of *aṅkāsya* and *aṅkāvatāra* since no specific mention is made by Bharata in his *Nāṭyaśastra*.

According to Kohala, *aṅkāvatāra* connects an act (*aṅka*) with the succeeding one, while *aṅkamukha* or *aṅkāsya* is meant to connect the *mukha* (*i.e.*, beginning) of an act which is otherwise unconnected.

The *Daśarūpaka* holds that *aṅkāsya* comes at the end of an act and suggests the matter of the following act. The *Nāṭyadarpaṇa* and the *Pratāparudrīya* literally follow the *Daśarūpaka* in this matter.

The *Nāṭakalakṣaṇaratnakośa* differently states that *aṅkāsya* is that part of an act which suggests the subject matter of all acts and hence it should be employed only once in the play generally in the beginning. The *Sāhityadarpaṇa* follows it and adds that it should also allude to the central theme (*bījārtha*).

Out of all the different views, the view held by the *Daśarūpaka* is more plausible. The essential difference between the two is that, while in the former, the characters of the previous act suggest the situation of the new act, in the latter, they go to commence the new one.

—*JOIB* Vol. XII No. 4, June 1963, pp.384-89

Varma, Harish Chandra

THE IMPACT OF SANSKRIT POETRY ON WESTERN ROMANTIC MOVEMENT

The English translation of the *Śākuntalam* in 1789 by Sir William Jones awakened great interest in the Romantic poets all over Europe in the study of Indian literature. Western scholars like Winternitz, Louis Renou and others have admitted the profound influence of Sanskrit poetry on the Romantic era of the west. The works of Goethe are influenced by Kālidāsa. The Latin translation of the episode of Nala and Damayantī by Colebrooke, the translations of the works of Kālidāsa and other pieces of

Sanskrit literature in European languages exercised a deep influence on the poets of the Romantic School in Germany. French Romantic poets, Lamartine, Victor Hugo and Alfred de Vigny were also deeply impressed by Vedic and Sanskrit poetry.

It is true that the English Romantic poets were not acquainted with Sanskrit literature directly, but they were influenced indirectly through the writings of Goethe and other poets of the Continent. Wordsworth in 'The Complaint of a Forsaken Indian Woman', Shelley in his 'Indian Serenade' and Abercrombie in his 'Theory of Poetry' are directly influenced by Indian works. The *Caurapañcāśikā* was recomposed by Sir Edwin Arnold in English metre. Some of the finest lyrics of Heine, and works like the *Light of Asia* have drawn inspiration from Sanskrit poetry.

—*AUJR* Vol. XI Pt. 2, July 1963, pp. 49-54

Vaudeville, Ch.

THE ḌHĀḌHĪS IN ḌHOLĀ-MĀRŪ RĀ DUHĀ

The Ḍhāḍhīs play an important part in all versions of the Ḍholā-Mārū legend. They are singers, who sing auspicious songs on various occasions and are known as belonging to a low caste of nomadic ballad singers. Sometimes they serve as village watchmen. They are hereditary servants of the Jāṭ community and of all pastoral tribes, who are referred to as *manglas* 'beggars' and night roamers in the *Ḍholā-Māru rā Duhā*. Their songs always deal with the absence of *Ḍholā* (husband), his *ulag* (service with a far off prince) and the miserable condition of his wife (*māruṇī*). These songs are *Virahagītas*. The Ḍhāḍhīs are sometimes depicted as messengers also. They carry a peculiar musical instrument called *cikāḍā* which is a kind of *sāraṅgī*. But in the *Duhā* no reference to this instrument is found.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 225-31

XI. MISCELLANEOUS

Butinov, N. A.

O TEORII BELOI RASI IO PLAVANIAXS ZAPADA NA VOSTOK V TIXOM OKIANE (ON THE THEORY OF THE WHITE RACE AND OF NAVIGATIONS BY WAY OF THE PACIFIC IN THE EASTERN DIRECTION)

The author discusses the theory of the White Race from the point of view of T. Heyerdal. He shows that navigation from South America to Polynesia was possible in ancient times. He also gives facts proving Polynesian settlements in South-Eastern Asia.

—*SE* Vol. IV, 1963, pp. 154-55

Dandekar, R. N.

EAST AND WEST

The author discusses the basic, dominant, constant and pervasive part of Indian culture. Indian Philosophy springs from the unrest of the soul rather than from any metaphysical curiosity. It aims at spiritually realising what is intellectually known. Knowledge is barren unless it is transformed into vision (*darśana*). Man, according to the Indian view, is just one of the many forms in which the supreme being is manifested in this universe. Non-individuality or detachment is the watch-word of the Indian's behaviour, whereas the westerner takes deep interest in this life and seeks to make it more happy and useful.

About the problems of life and reality, the western approach is intellectualistic, analytic and regulative, while the Indian approach is intuitive, synoptic, and contemplative. So to the westerner, reason is the only test of reality. On the other hand, the Indian regards *Nyāya* (logic) as subservient to religion.

The Indian has deep faith in the scriptures, which, according to him, embody the results of the supra-rational perception, while the westerner is critical of everything and hesitates to put faith in anything and, therefore, he suffers from a terrible intellectual frustration.

Indian ethics is based on the concepts of bondage and deliverance. *Ṛta* binds together all parts of the cosmic whole. The doctrine of *karma*, which is a distinctive feature of Hindu thought, is but another aspect of *Ṛta*. Indian tradition denies that God stands apart from the affairs of the man and the world.

The next section of the paper presents a brief historical survey of the intercourse between India and the West and traces the influence of Western culture on some aspects of Indian life.

Relationship between the Indus valley civilisation and the contemporary cultures of Western Asia will be the first principal landmark in the history of the intercourse between India and the West. The Vedic Aryans brought with them their own language, religion and culture, which, in course of time, became some of the most fundamental factors in the evolution of Indian culture. More significant is the period of the contacts between India and Greece. In the Mediaeval period, there was a comparative lull in the cultural intercourse between India and the West. The other period is the period of Indo-British contacts.

The absolute exaltation of the king, as known from the *Arthaśāstra* of Kauṭilya, marks a deviation from the cosmic non-individualistic ideology of India, probably due to the influence of the Persians and the Greeks. The bureaucratic governmental machinery and the Gandhāra art seem to bear the influence of Hellenistic attitudes. Coins and astronomy are other fields influenced by the Greeks.

A new form of social compromise seems to be evolving out of the Western impact. Gandhiji, indeed, had given a timely note of warning to his compatriots when he told them that they might allow winds from many quarters to blow over them, but that they must not allow themselves to be swept off their feet by those winds.

—*JUP* Vol. XVII (*Humanities*), 1963, pp. 67-83

Dave T. N.

TECHNIQUE OF SŪTRA-WRITING

IV THE SŪTRAS IN THE TWO MĪMĀṀSĀS

Of all the *Darśana-sūtras*, those of the two Mīmāṁsās, the Pūrva-mīmāṁsā and the Uttara-mīmāṁsā or the Vedāntasūtra, are most cleverly constructed. The Pūrva-mīmāṁsā is the biggest among the *darśanas* and it has 12 *adhyāyas*, each divided into four or eight *pādas*, while the Uttara-mīmāṁsā has four *adhyāyas* and each of them has four *pādas*. The material is divided into several topics. The discussion over the topic is called *adhikaraṇa*, which constitutes five things, *viz*., (1) *viṣaya*, (2) *viśaya* (doubt), (3) *pūrvapakṣa*, (4) *uttarapakṣa*, (5) *siddhānta* or *nirṇaya*. The total number of *adhikaraṇas* in the Pūrva-mīmāṁsā vary from 890 to 933, and in the Uttara-mīmāṁsā from 135 to 191 according to the various commentators. Though the total number of the *sūtras* has not undergone any drastic change, the total number of the *adhikaraṇas* has done so.

The *adhikaraṇas* are joined with the immediately preceding and succeeding *adhikaraṇa* by a relation which is called *saṅgati*. The *saṅgatis* are of several varieties, *e.g.*, *udāharaṇa*, *prakaraṇa*, *prasaṅga*, etc. Similarly there are *pāda-saṅgati*, *adhyāya-saṅgati* and *sūtra-saṅgati*.

Regarding the unity or the principles governing the formation of the *adhikaraṇas*, there is widespread disagreement among various *Bhāṣyakāras*. After a fresh and impartial study of the *sūtras* of the two *Mīmāṁsās*, we are able to find out the *sūtrakāra*'s own views regarding the formation of the *adhikaraṇas*. An *adhikāraṇa* treats of only one topic. If a group of *sūtras* tries to establish a theme, wholly or partly covered by a previous *adhikaraṇa* or a succeeding one, such a group has no cause for starting a new *adhikaraṇa*, but plays a subordinate part by helping the *adhikaraṇa*, in which the subject matter is fully treated. The *adhikaraṇas* must not overlap, nor should one be included in the other. No *adhikaraṇa* should treat of more than one topic, otherwise a *vākyabheda* in the *sūtra*-construction and *sūtra*-interpretation arises. The first *sūtra* of an *adhikaraṇa* is a sentence containing subject and predicate in the nominative case. If both are not stated, the one not mentioned is to be supplied from a previous *adhikaraṇa-sūtra* by *anuvṛtti*. A fresh *viṣaya-vākya* implies a fresh topic and is held to be a sufficient ground for starting a new *adhikaraṇa*. Even with a powerful *hetu*, a sūtra can begin with the *adhikaraṇa*. The words like *vyākhyātam*, *etena pratyuktaḥ*, etc., which mark the end of an *adhikaraṇa* indicate that the next *sūtra* would begin a fresh *adhikaraṇa*. The beginning of a *pāda* or an *adhyāya* is necessarily the beginning of an *adhikaraṇa*. So is the case with their end.

—*SSP* Vol. III No. 2, August 1963, pp. 55-68

Dutt, K. Guru

PRATIBHĀ (SOME ANALOGIES IN ANCIENT WESTERN THOUGHT)

The roots of the antithesis between East and West go deep down into antiquity. The Indian outlook was predominantly naturalistic and monistic. The Avestan Reformation with its dualistic metaphysics and ethical zeal stressed the irreconciliability of the principles of good and evil.

The view of older historians that it was the mission of Greece to save Europe from some dread abstraction called orientalism can no longer be maintained in the face of the realization of the continuity of the Greek civilization, not only with the older civilizations of Mesopotamia and Egypt, but with those of India and Iran. A close correspondence between important features in the Indian speculations and Indian thought in general as well as archaeological discoveries, which have revealed the existence of ancient Aryan settlement in Asia Minor, suggest that the text-book orthodoxy of tracing the beginnings of modern science to India is incorrect.

Pythagoras founded a mystic brotherhood where great importance was attached to discipline—*sādhanā*. The functions of Dionysus are closely analogous to those to Soma in the Vedic and later Hindu mythology. The 'orgies' connected with the Dionysian mysteries have a strong resemblance with the Indian *Tāntrika sādhanā* of later times. Up to the days of Plato, the liasion between the Greek religion and poetry remained very close as in ancient India.

—*QJMS* Vol. LIV No. 1, April 1963, pp. 30-40

Gonda, J.

THE INDIAN MANTRA

The Sanskrit words in—*tra* —Indo-European—*tro*, when neuter, are, generally speaking, names of instruments or sometimes names of the place where the process is performed. The sense of the root *man*——IE *men*—was defined by Meillet as '*mente agitare*'. *Manas* means mind, in the widest sense, as applied to a large variety of mental and psychical powers, including also spirit, thought, imagination, invention, intention, affection, desire, mood, etc. As shown by Renou, the verb *man*—has in Vedic usage also the sense of 'evoking, calling up' and is then often associated with the noun *nāma*, '*name*'. A *mantra* may, etymologically speaking, and judging from the usage prevailing in the oldest texts, approximately be defined as follows: 'Words believed to be of superhuman origin, received, fashioned and spoken by the 'inspired' seers, poets and reciters in order to evoke divine powers and especially conceived as means of creating, conveying, concentrating and realising intentional and efficient thought, and of coming into touch or identifying oneself with the essence of the divinity, which is present in the *mantra*.'

It is generally admitted that the *mantras* exert extra-ordinary power with which they are vested not so much through expressing that sense as through their sound-vibration. According to the *Mīmāṁsā* school, the sound produced in pronouncing a word is eternal and a sound is representative of an eternal principle. The Vedic *mantras* exist eternally, representing principles which are co-existent with the very cosmic process and they are even to survive that process. This leads to the theory of *sphoṭa*, which bears a permanent relation to the things signified and is, so to say, the essence of the sounds used in language which produces the cognition of things.

The eternal *brahman* exists as the sound-*brahman*, the substance of which is all *mantras*. It is from this *śabda-brahman* that the whole universe proceeds in the form of sound (*śabda*) and the objects (*artha*) denoted by sound or words.

The *mantras* relating to the gods, represent their essence—they are in a sense identifiable with them. To know the *mantra* of any deity is to know how to set up psychic communication with that deity. Some schools of *yogins* went so far as to assume that the sounds produced by the process of breathing becomes *mantra*.

The theory and practice of *mantras* is also closely associated with that of gestures (*mudrā*). As the *mudrās* are believed to contain all the secrecy of touch as associated with the potency attributed to the physiological (microcosmical), macrocosmical system, so the *mantras* are supposed to contain all the secrecy of the potency of sound.

—*Ori.* Vol. XVI, 1963, pp. 244-97

Hacker, H. C.

LIFE AND WORKS OF MAX MULLER

Max Müller was born on the 6th December 1823 in Dessau, a small town in North Germany. He began his Sanskrit studies in 1841 in Leipzig. He obtained a doctorate degree in Philosophy from Leipzig University, and after spending a few years in Berlin and Paris, he went to Oxford where he remained till the end of his life.

Though he never visited India, he developed within himself a great love for India, its people and culture through the Sanskrit literature. His love for India was so deep and natural that Svāmī Vivekānanda wrote of him in a letter in 1896, 'I wish I had a hundredth part of that love for my own motherland.'

His greatest literary contribution was the publication of edited texts of the *Ṛgveda*, which was the result of twenty-five years of his arduous labour. It was hailed in the West as well as in the East as a great achievement. The publication of the Vedic text led to the publication of another important book on Sanskrit language, *viz.*, *Lectures on the Science of Language*. This was followed by the *History of Sanskrit Literature* and *Sanskrit Grammar*. He then embarked on a new scheme. He compiled a series of books under the title *Sacred Books of the East* to which he himself contributed translations of the Upaniṣads and the *Dhammapada*. His *Lectures on the Vedānta* is another important publication.

During his tenure of office as Professor at Oxford, he came in contact with distinguished Indians of his time, *viz.*, Rājā Rām Mohan Roy, Keshub Chandra Sen and Svāmī Vivekānanda. His meeting with Svāmī Vivekānanda so impressed him that he was inspired to write a book about his *guru* entitled *Rāmakrishna: His Life and Sayings*.

—*BRMIC* Vol. XIV No. 11, November 1963, pp. 415-20

Joharapurakara, Vidyadhara

ŚODHA ṬIPPAṆA (RESEARCH NOTES)

In an interesting manuscript of the *Pañcāstikāya* by Ācārya Kundakunda preserved in the Balātkāragaṇa temple of Kārāñjā, there are some comments. One of these relates to Śrī Brahmadeva showing that he was its author.

In the *Dharmāmṛta* of Guṇakīrti, there is a list of 96 sects which bear a comparison with the list given by Śrī Nāhaṭā, in the August 1963 issue of the *Anekānta*.

There is a current tradition that Bhadrabāhu and Candragupta Maurya were contemporaries. The era of the *nirvāṇa* of Mahāvīra is believed to have commenced in 527 B.C. which shows that Bhadrabāhu died in 365 B.C. or 357 B.C., that is to say, 44 or 36 years before the coronation of Candragupta, which is known to have taken place in 321 B.C. The inconsistency involved in this matter deserves to be resolved.

—*Ane.* Vol. XVI No. 4, October 1963, pp. 175-76

Joshi, L. D.

VĀGAḌ: FOLK CULTURE

Vāgaḍ covers an area of about 4,000 square miles along the mountain ranges of the Aravalli hills. It has a population of ten to twelve lakhs. The brass-plates, coins, images and stone-inscriptions, found in this region, provide evidence for the religion, language, culture, etc., of this land, besides providing clues to the old history of this part of the country. Remains of Virāṭanagar have been discovered at a distance of 20 miles from Ḍūṅgarapur. Old places, buildings, fortresses, etc., of Vāgaḍ are excellent specimens of the art of building in the Rājpūta style.

The Jain and Hindu temples of Vāgaḍ are beautiful examples of ancient and medieval architecture. All these buildings give us an idea of the architecture of the Solaṅkī period. We have found icons of Brahmā, Viṣṇu, Sūrya, Hanūmān, Varāha and the eighteen-armed Goddess belonging to Vāgaḍ of Paramāra times. There are also unmistakable signs of the predominance of the Śaiva cult in that region.

The chief language of this part is Vāgaḍī. It is supposed to have originated from Śauraseni. The structure of Vāgaḍī is the outcome of a mixture of Gujarātī, Mālavī, Mewāḍī and Bhīlī.

It is said that the great poet Māgha wrote his *Śiśupālavadha in Vāgaḍ* and that Bhaṭṭārka Śubhacandra wrote the *Pāṇḍava-purāṇa* in 1608 V.E. in that region. In Vāgaḍ Jain literature was produced in the 15th century of the Vikram era, but stone inscriptions, etc., written in Sanskrit language, are as old as 1030 V.E.

80% of the population is either of Bhīla or Ādivāsin people. The remaining 20% are immigrants. The Bhīlas appear to be the descendents of the Dravidian family. The rest of the population is found to be a mixture of Ārya and Drāviḍa races.

Life in Vāgaḍ is a blend of work and art. People dance and sing, while they work.

—*JGRS* Vol. XXV No. 100, October 1963, pp. 323-33

Kaw, R. K.

SPIRITUALITY FOR UNITY OF MANKIND

The concept of spirituality in the East and the West reveals our common ideal of building one world society on the basis of a spiritual kinship which is universal among the peoples of mankind.

In the East, the Vedic seers, the Upaniṣads, the *Gītā* and the Vedānta texts have preached the unity and equality of mankind. All human values are enjoined as cardinal virtues. The *Pratyabhijñā* system too believed in 'recognition' of the supreme inheritence of man and of the supreme ends of life. Buddhism and Jainism taught the principles of love, altruism and non-violence in such terms as '*maitrī*', '*karuṇā*', '*ahiṁsā*', and '*titikṣā*'. Sikhism also preached the doctrine of universal brotherhood and world-peace.

Spiritualistic and humanistic trends in Western civilization are an outgrowth of Christian faith, the doctrine of brotherhood of man under the fatherhood of God. From ancient Greece and Rome came a secular humanism, the principles of justice and the value of knowledge of Art, Science and Philosophy.

—*IPC* Vol. VIII No. 3, September 1963, pp. 199-204

Malurkar, S. L.

DETERMINATION OF SEASONS, RELIGIOUS FESTIVALS AND TEMPLES IN ANCIENT INDIA

In ancient India, the movement of different planets in the sky and the position of the sun and the moon not only helped to determine the various seasons, but they considerably influenced the observation of different religious festivals and the architecture of temples. In the ghats, bordering on the plateau of Mysore, fairs are held at intervals of about twelve years in the dry season, when the sun could be seen setting or rising through some particular valley or against some peak. In many old temples dedicated to Śiva, local feasts are held when the sun's rays fall at a selected spot in the temple at a particular part of the day at a definite part of the year. The ceremony of *ārdra-darśana* is observed at the famous temple of Naṭarāja at Chidambaram when the full moon is near the lunar constellation Ārdra. The terms like *hathi* rain or *chitta* rain show that even an ordinary man had imbibed some knowledge about the position of the sun in certain *nakṣatras*. In the temples of Madras, when one stands on a straight-line joining the centres of north and south gates, a view to the north or south would allow, in the line of pointers, the determination of the meridian passage of a celestial object at the elevation. The passage of the object across each pointer would resemble that in a telescopic eye-piece across the cross wires. Thus a study of religious festivals and architectural design of the old temples might help us to reconstruct the various phases of the development of astronomy and calender.

—*QJMS* Vol. LIV No. 1, April 1963, pp. 18-29

Meenakshisundaram, T. P.

ŚARAṆĀGATI

Śaraṇāgati, the path of absolute self-surrender, has developed into the doctrine of *prapatti*. It is specially emphasized by the Ten-kalai school of Vaiṣṇavism in South India. An attempt is made here to study its various aspects from the point of view of Tamil language and literature.

Certain Tamil words can be understood in terms of this conception. *Aṭi urai*, or *aṭiyān* (the man at the feet) is the man who is under protection of the leader. The term *aṭi-mai* later came to mean 'a slave'. The head of the religious body is called *aṭikel*. The word *aṭai-k-kalam* means 'what is entrusted', or 'a refugee'. Complete self-surrender on the part of the refugee, and the self-sacrifice on the part of the lord are two complementary ideas. The story of Śibi, a Coḷa king, according to Caṅkam poetry, illustrates this.

The Caṅkam age speaks of *Aṭiyurai*, but the word *aṭai-k-kalam* occurs only in the post-Caṅkam period. Kampan's *Rāmāyaṇa* describes Vibhīṣaṇa's *Śaraṇāgati* in great detail. Later literature also recognizes its importance as the easiest way to perfection. This slowly tends to become a negative attitude to life. Modern Tamil poetry has fought against this negative approach.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 182-91

Nayar, T. Balakrishna

WHERE DID THE DRAVIDIANS COME FROM?

A study of Dravidian origins takes us, beyond India, to the Near East, Egypt, North Africa and the western shores of the Mediterranean and it is found that south western Asia, Iran and India formed a single culture pool since Neolithic times down to the period of the Assyrians. The Palaeolithic man crossed continents half a million years ago, so too his successors, the Upper-Palaeolithic and Mesolithic men. Wander-lust is greatest in man. A track once formed continues to be trodden by him even afterwards unless by natural causes, climatic changes or upheavals of the earth's crust, it is obliterated. Allchin has, therefore, rightly identified the Neolithic people of the Deccan with the original Dravidian-speakers, themselves a wave of Dravidian-speakers probably from Baluchistan and the Indus valley.

—*TC* Vol. X No. 4, Oct.-Dec. 1963, pp. 121-33

Pillay, K. K.

THE TEMPLE AS A CULTURAL CENTRE

Some scholars trace the Hindu temple to the burial site, others to the hero-stones of old, and so on.

The worship of Mother Goddess, of a male god in Yoga-posture, probably the proto-type of Śiva, as well as of the phallus, seems to have been in vogue in pre-historic cultures, *e.g.*, that of Harappa. The ruins do not suggest that the objects of worship had been enshrined.

During the Vedic period temples are not known. There was worship and adoration of personified elements of nature. With the development of settled life and progress in the arts and crafts, temples might have appeared in the age of the *mantras* and of the Epics. By the 4th cent. B.C., the cults of Śiva and Viṣṇu and particularly of Kṛṣṇa had taken distinct shape, and worship in enshrined temples might have become popular in and around Mathurā. Erection of temples received impetus about the dawn of Christian era through the Mahāyānist influence.

In the extreme south, temples are known to have existed in the Saṅgam age in the early centuries of the Christian era. In North and Central India the early structures were either rock-cut temples or those built of wood. Temples became very popular from 7th and 8th cent. A.D.

The Hindu pantheon, no less than the style of construction, was a product of the admixture of the Dravidian, Proto-Austroloid and Aryan elements. *Mithuna* sculptures and paintings in temples are probably traceable to Graeco-Roman influence and to Tantric Buddhism.

In due course the temple became the pivot of the village.

In the first place, devotees congregating in a temple for worship normally subject themselves to physical and mental discipline, *e.g.*, personal cleanliness, bath, clean dress in the way of physical discipline, and fasts, mental cleanliness and concentration and meditation.

It was primarily the temple and *maṭha* which provided the facility for education. Epigraphs at Tiruvoṛṛiyūr speak of recital and teaching of

Prabhākara, Rudra, Yāmala, Purāṇa, Śiva-dharma and Bhārata in temples. At Puravasseri, an inscription (1196 A.D.) records a gift of land for maintaining two teachers to expound *Ṛg* and *Yajurvedas*. In one of the *maṇḍapas* of Tirumukūḍal temple the *Mahābhārata* was read and explained, while in the *Jñāna maṇḍapa*, the Vedas, Śāstras and grammar were taught.

The *ghaṭikas* and *maṭhas* provided systematic training to pupils in sacred lore. Still further south, the śālais were really residential halls of learning.

Finally, the arts of architecture, sculpture and painting, dance and music attained a remarkable progress in and through the temples.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 83-94

Pusalker, A. D.

HORSE IN PROTOHISTORIC INDIA

The horse must have been first domesticated for milking and riding even before 5000 B.C.

It appears that the Aryans brought the horse with them to their settlements in Iran probably about 4000 B.C. The basin of the Tarim river in the plateau of Iran seems to have been the homeland both of the ancient Asiatic type of horse and of the wild ass. This is the reason why the ancient Indians named the region as Kharoṣṭra land. Baluchistan, Afghanistan and the regions adjoining the Indus valley were familiar with the domestic horse in protohistoric times.

There is, however, complete agreement among scholars regarding the bones of the horse found near the surface of Mohenjo-daro. The author is of the opinion that the model of an animal painted on the pottery found at Mohenjo daro is that of a horse. It, thus, appears that the horse was beginning to infiltrate in the Indus valley. Can we thus say tentatively that an advance party of the Aryan formed the part of the population of the ancient Indus valley?

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 237-41

Raja, C. Kunhan

PHILOSOPHY OF CO-EXISTENCE IN ANCIENT INDIA

There is a poem in the *Atharvaveda*—an Ode to the Mother Earth—which is full of references to the spirit of co-existence between man and man and between people and people. There are references to the people following different religious policies, with their own separate languages and laws. This shows that they must be referring to foreign nations.

According to this poem, there are possibilities of finding provisions for a happy life of plenty for all the people, for all the nations in the different regions and there is no need for anyone to exploit the other. If there are bad people who try to ruin other people, they knew also how they should handle the situation. But there is no advocacy of military aggression simply for the purpose of expanding their empire or for inflicting suffering on others.

This doctrine of co-existence is also elaborated in a poem, which comes at the close of the text of the *Ṛgveda,* according to which difference is not conflict. Unification, on the other hand, is the process of finding out the proper place and function for the different things.

—*UA* Vol. XV No. 8, 1963 pp. 557-61

Silva, S.

BHAṆḌI HABBA: THE NATIONAL FESTIVAL OF MATRILINY

The agriculturists inaugurate the cultivating season by celebrating the festival called Bhaṇḍi Habba. The chief requisites are: a temple of Bhumi-Tai, a Kalas temple and a pot to carry rice to be offered to the deity. The festival is celebrated in most of the villages between the rivers Kālī and Aghanāśinī. In its original form, it was a simple ceremony. Later, embellishments were added which made it a modern village festival, particularly at Ankola. It is celebrated for 12 days. On the eleventh day of the festival is the Bhaṇḍi (On four wheels a platform is raised) which gave the name to this festival. A large number of members congregate in the evening on all the twelve days of the festival.

In essence, it was the creation of a matrilineal culture. The earth was its greatest emblem. This is the cult of the non-Brahmin class, especially of the lowest sections. It is only a series of general festivals which herald the monsoon and is to be found only in the Ankola and Karwar talukas. Phases of it are to be found above the ghats in Kalghatgi, in the North Konkan coastal places and in Tuluva.

—*JKU* Vol. VII (*Humanities*), 1963, pp. 110-33

Sisodia, V. N. and Malhotra, K. C.

SOME TERRACOTTA AND WOOD VOTIVES OF THE VĀRLIS

The Vārlis are an aboriginal tribe found all over the western hills, particularly in the Thana district and Dharampur and Bansda talukas of the Surat district. The term Vārli comes from *Varāl,* a patch of cultivated land and means an uplander. Rajvade derives this word from *'Varūd',* a non-Aryan tribe referred to by Kātyāyana. The Vārli society is divided into four endogamous divisions and a number of exogamous clans. They are polygamous but not polyandrous. Among them infant and adult marriages are equally common. Their religion is chiefly spirit worship.

Bharamdev is a powerful tribal deity and, if not properly propitiated, causes untold evil as well as a serious mental disorder (*bharam*). He is also a fertility-cum-cattle god, and in many villages of Dharampur and Bansda subdivisons, votive clay horses are offered—sometimes as supplements to cattle and sometimes as substitutes for them—to him. The horse is the main offering and has a special significance if offered on auspicious days.

—*EW* Vol. XIV Nos. 1-2, March-June 1963, pp. 69-72

Srngi, Ravindra Kumar

NĀDA CINTANA (THOUGHTS ON SOUND)

Musical intonation is the highest expression of sound. It is characterised by rhythm which is its soul. What is sentiment (*bhāva*) in poetry, is sound (*nāda*) in music. Both of them indicate the same blissful emotional experience. However, the *bhāvas* of music are seven, while those of poetry are nine. Ancient writers have compared these seven *bhāvas* of music with seven colours perceptible to the eye and with the nine emotions of the heart. The element harmonizing all of them is called *abhivyaṅgya*.

—*Pra*. Vol. VIII(2), March 1963, pp. **189-92**

Thaker, J. P.

PEACOCK: THE NATIONAL BIRD OF INDIA

The Government of India declared *Mayūra*—the peacock as the National Bird of India in January, 1963. The present article throws light on the significance of peacock from early literature.

The term *Mayūra* is derived from the root '*mi*' to kill and means a 'killer' (*Pāṇinīya Uṇādisūtra* I-70; *Gaṇapāṭha*, VI, iii, 109). The bird is the eternal enemy of serpents. The serpents may be called *ātatāyins*, desperados (*Manusmṛti*-N.S. Edn. p. 35, footnote). Hence peacock is worthy of being honoured as the National Bird of India.

It is represented first as the emblem of Skanda and later on as the vehicle of Skanda, Durgā and Sarasvatī. Thus it is the symbol of victory of truth and justice against flasehood and malice and aptly suits our national motto—*Satyam eva jayate*.

The various names of the peacocks depict one or other qualities of our national character. Interesting stories are told about the peacock in the Vālmīki's *Rāmāyaṇa*, Greek mythology and Buddhist literature.

A manuscript, now in possession of the Oriental Institute, **Baroda**, entitled *Mṛgapakṣiśāstra*, of about the 13th Century A.D., gives an interesting account of the peacock and mentions its six varieties, *viz*., *Mayūra*, *Śikhāvala*, *Barhin*, *Nīlakaṇṭha*, *Bhujaṅgabhuk* and *Kekin*.

The white rear chip of its feather was used as a pen in ancient India and abroad. Fascinating fans were prepared out of its feathers. Feathers were also tied with an arrow to increase its speed. They were also used as clothings by foresters. Kings, noblemen, warriors and others used to adorn their head-dresses with them. The feather of the peacock was supposed to ward off evils. Brooms of peacock plumes are in vogue, particularly among Jain monks. It is also used for decorations. Umbrella of peacock plumes was also in vogue. The Indian treatises on medicine speak highly of peacocks' flesh. Ashes of its wings or feathers were also used as medicine.

Astrological texts regard it as an auspicious bird. There is mention of *Mayūrāsana* in Yogic texts and of *Mayūra-lalitam* in works on Dramaturgy.

The Peacock-throne or *Takht-i-tāūsa* or *Mayūrāsana* of Emperor Shah Jehan is well-known in history.

A *Prāyaścitta* is laid down by the *Dharmaśāstras* for killing a peacock. Aśoka also restricted the killing of peacock.

—*JOIB* Vol. XII No. 4, June 1963, pp. 425-46

Varma, Vishwanath Prasad

BUDDHA AND DAYĀNANDA

The Buddha and Dayānanda differed widely in socio-religious attitudes and approaches. Dayānanda's stand was perfect Vedism while that of the Buddha anti-Vedism. Dayānanda believed in the soul and the transcosmic Godhead as well as in their separate existence. But the Buddha almost dispensed with both Soul and God. Though both of them believed in a realistic cosmogonic ethical scheme, their views regarding the universe and ethical idealism were different. Dayānanda gave a new interpretation of *varṇa-vyavasthā*. The Buddha rejected it altogether. Dayānanda wanted to ensure *abhyudaya* and *niḥśreyasa*, the Buddha moved away completely from the terrestrial life.

—*UB* Vol. X No. 1, April 1963, pp. 37-44

XII-A. PHILOSOPHY & RELIGION (BUDDHIST)

Altizer, Thomas J. J.

NIRVĀṆA AND KINGDOM OF GOD

If we recall the words of the Mahāyāna Buddhism : '*Nirvāṇa* is *saṁsāra* and *saṁsāra* is *nirvāṇa*', we have no difficulty in understanding that to the extent that the Kingdom of God appears 'above' or 'beyond', it has not yet dawned in us. The Kingdom appears in *our* reality, it dawns in *our* midst. The Christian must live *this* life, sharing all its fullness and emptiness, its joy and its horror, knowing that his destiny is to live *here* and *now*.

With its world-denying thrust, its dissolution of the human person and of human history, and its atheistic ground, Buddhism stands wholly apart from the established categories of Christian theology. But since the Christian believed that the Kingdom of God liberates him from the values and reality of the world, the Buddhist understanding of the world as *saṁsāra* does not radically differ from the eschatological symbol of old creation.

Nor are the Buddhist denial of selfhood and quest for a selfless state radically opposed to Christian anthropology, because the new Being of the believer is so intimately related to Jesus Christ and the Kingdom of God that he has no autonomous value or reality.

Again, there seems to be no decisive difference between the Christian and the Buddhistic attitude to history, because in the earlier and purer form of Christian faith, history has no value whatsoever, it is looked upon with indifference.

Buddhism is atheistic because of the Buddha's conviction that theoretical questioning distracts the mind of the religious seeker from the religious quest itself. We can translate this pinciple into Christian terms and say that the entertainment of the idea of God distracts the Christian from the actual presence of God. Buddhism, thus, is not atheistic in the Western sense. It is atheistic in the sense that it allows no room for the idea of God.

—*JR* Vol. XLIII No. 2, April 1963, pp. 105-17

Barua, R. B.

RITUALS AND FESTIVALS OF THE BUDDHISTS OF EAST PAKISTAN

The author describes some festivals current among the Buddhists of East Pakistan. *Pavāraṇā* is held immediately after the end of the rainy season. It corresponds to the Japanese 'Bon' festival. The funeral ceremony of a Thera is another occasional ceremony of the Buddhists. In East Pakistan, the *Dhātupūjā* (Relic festival) is celebrated when there is an outbreak of epidemics or some national calamity. The relics are carried in a procession followed by monks chanting the *sutta* and the lay-followers dressed in new and gay costumes. The *Paritrāṇa-pāṭha* is a very popular ceremony. *Suttas* are chanted for various purposes, namely, for curing diseases, excorcing evil spirits, building new houses or starting new business. These *suttas* are collected in an anthology called *Catubhāṇavāra*. The chanter monk must not eat meat or prepare flour.

—*JASP* Vol. VIII No. 1, June 1963, pp. 13-25

Brohm, John

BUDDHISM AND ANIMISM IN A BURMESE VILLAGE

Burma is one of the most actively Buddhistic countries in the world, but the Buddhist faith in Burma is superimposed upon a more ancient substratum of customs and beliefs and there are residual elements in Burmese religion which owe little or nothing to Buddhism.

The following characteristics of Burmese Buddhism are noteworthy:

(*i*) Calendrical, maturational, diurnal and lunar cycles are involved in Burmese religious behaviour.

(*ii*) Otherwise, such behaviour relates mainly to physical debility or the fear thereof.

(*iii*) Humility, oblation, communion with the supernatural, symbolic, acts, influence of their belief in pre-determination, pollution and purification, and disjunction of substance and spirit, and emotion are the characteristics of the content of the Burmese religious behaviour.

(*iv*) Non-specialists may also figure importantly in group interaction with the supernatural, but the social structure in which Burmese religious behaviour takes place does include the elaboration of several specialist categories. There are (1) monks, nuns and Brahmans distinct from ordinary villagers; (2) leaders by virtue of their personality characteristics that indicate special rapport with the supernatural or by virtue of general leadership capabilities in secular life; (3) aged persons whose attention is occupiep more than that of the young with interaction with the supernatural and (4) the less important religious interest groups.

It is customary to speak of the residual elements in Burmese religion, which are non-Buddhistic, as 'animism', animism being a more ancient and less organised faith, Buddhism being a more recent, philosophically ordered and canonical; but the author finds that at the present level, Buddhism and other religious elements are part of an integral religious system practised by the Burmese.

—*JAS* Vol. XXII No. 2, February 1963, pp. 155-67

BUDDHISM IN CEYLON AND ITS INFLUENCES ON THE PEOPLE

In this documentary and illustrated article, the author tries to prove that Buddhism was known in Ceylon even before Mahendra, the son of Emperor Aśoka, went there. He relies mainly on the legendary account found in the *Mahāvaṁśa*, a Ceylonese Pālī text. Accordingly, he says that the Buddha visited the island thrice and the Mahiyangana *stūpa* originally contained the hair-relics of the Master, prior to the visit of Mahendra in the 3rd century B.C.

But with the mission of Mahendra, Ceylon became the permanent abode of Buddhism. Several kings followed the religion and enriched it by their contributions. Buddhist texts were codified in the reign of King Vaṭṭagaminī.

All the schools of Buddhism found their way into Ceylon. King Mahāsena was almost converted to Mahāyāna. Āryadeva and the Tāntrist Amogha were products of Ceylon, as the author claims. Though the Bodhisattvas were worshipped in the island, Mahāyānism could not flourish there.

Theravāda became the popular school in Ceylon from very early times. The coming of Buddhaghoṣa, the famous Pālī commentator, to Ceylon marks an epoch in the evolution of Buddhism. He gave, in the 5th century A.D., a great impetus to Pālī learning in Ceylon.

The literature, art, architecture and every-day life of the people of Ceylon reflect the influence of Buddhism. The literature of the Sinhalese cannot be separated from Buddhist thought. Buddhism also gave to the Sinhalese gentleness of disposition and a refinement of character.

—*CT* Vol. XII No. 4, April-May 1963, pp. 36-43

Conze, Edward

BUDDHIST PHILOSOPHY AND ITS EUROPEAN PARALLELS

The author in the first part of his article gives the Buddhist philosophical theory in a succinct manner. According to him, the basic teaching of Buddhism is that the conditioned world, as it appears to us, is fundamentally and irreparably undesirable, and salvation can be found only through escape to the Unconditioned, also called '*nirvāṇa*'. All conditioned things are marred by having three 'marks', *i.e.*, by being (*i*) impermanent, (*ii*) 'ill', and (*iii*) 'alien to our true self (*sarvam kṣaṇikam, duḥkham anātman*)'.

There are three levels of reality called *dharma*: (1) the one and single *dharma* which is the ultimate and unconditioned reality of *nirvāṇa*, (2) a multiplicity of *dharmas* or momentary and impersonal events, which, though illusory compared with the one single *dharma*, are more real than the things around us, and (3) the things of the commonsense world, which are mere verbal constructions, in that they are combinations of *dharmas* held together by words. This is the position of the Hīnayāna school which concentrated on the conditioned *dharmas*, systematized their classification, etc.

The Mahāyāna school, on the other hand, is almost exclusively concerned with the Unconditioned. It was buttressed by a type of logic which, in Europe, is called dialectical.

The author does not divide philosophy as Eastern and Western. He calls Ancient and Mediaeval philosophy as 'perennial philosophy' of which there are three main features: (1) worthwhile knowledge is not acquired by all men but there is a hierarchy of persons, some of whom only can know the ultimate reality, (2) there is a hierarchy also of the levels of reality, some being more 'real' than the other, (3) wise men of old have found a wisdom which is true, although it has no 'empirical' basis. Indian philosophy also belongs to this group of perennial philosophy, its special features being: (1) the reliance on *yoga* and (2) implicit belief in *karma* and rebirth.

The modern philosophy is designated as 'sciential' philosophy. According to it, (1) actual experience of the structure of the universe we get through natural science, (2) man is the highest of beings known to science, (3) spiritual and magical forces cannot influence events and (4) life means 'man's' life in this world, and the task is to ameliorate this life.

The two kinds of philosophy differ in that the ancient philosophy is motivated by man's spiritual needs, and aims at his salvation from the world, whereas the modern philosophy is motivated by man's utilitarian needs, aims at his conquest of the world and is, therefore, greatly concerned with the natural and social sciences.

Having stated the general principles on which the comparison of Buddhist and European thought must be based, the author speaks of three currents of European philosophy which can significantly be compared with Buddhism: (1) the Greek skeptics, (2) the wisdom-seeking mystics and (3) the monists and dialecticians.

1. The European system nearest to the Mādhyamikas is that of the Greek skeptics. The parallel with Buddhism is closest in the first stage, *i.e.*, with Pyrrho (360-275 B.C.). In the last stage, the parallel is with Sextus Empiricus (160-210 A.D.). Cicero, halfway between Pyrrho and Sextus Empiricus, makes some of the statements in his *Academica*, on behalf of, or in response to, the skeptics, which are strikingly similar to the teachings of the Mādhyamikas and other later Buddhists.

2. Secondly, there is a close similarity of Buddhist thought with those ascetics other-wordly, and 'mystical' thinkers who assigned a decisive importance to 'spiritual experience' . . . . There are great mystics of the 13th and 14th centuries, such as Meister Eckhart, Ruysbroeck and Suso whose kinship with Buddhism has been noted so often.

The most striking similarity lies, of course, in the constant emphasis on 'I-hood and self-hood', or I, me, and mine as the source of all alienation from true reality and on the need to undo that 'blindness and folly'.

Schopenhauer is the nearest representative in modern Europe of at least one side of Buddhist thought. Schopenhauer, partly under Indian influence, exhibits numerous, and almost miraculous coincidences with the basic tenets of Buddhist philosophy. Schopenhauer continued the triple tradition of 'quietism, *i.e.*, the giving up of all willing, asceticism, *i.e.*, intentional mortification of one's own will, and mysticism, *i.e.*, consciousness of the identity of one's own inner being with that of all beings.'

3. Thirdly, Buddhism has a distinct affinity with the 'monistic' traditions of European thought. The monism is apt to beget the dialectics out of itself, as in Zeno, Hegel and Bradley, to name only a few. Zeno is held by Aristotle to be the founder of dialectics. His dialectics has had many successors. Among them, Bradley seems nearer to the Mādhyamikas than either Hegel or Marx. Even the procedure of Bradley's 'Appearance and Reality' is the same as that of the *Mādhyamika-kārikā*, in that one currently accepted category after the other is taken up and shown to be self-contradictory and untenable. Both these books are essentially polemical treatises and their message seems to be identical.

—*PEW'* Vol. XIII No. 1, 1963, pp. 9-23

Dean Voan

THE MIDDLE WAY IN YOGĀCĀRA BUDDHISM

The Middle way plays a very important role in the system of Yogācāra Buddhism. The theories of *tri-svabhāvatā* and *tri-niḥsvabhāvatā* support the concept of Middle Way. According to the *Saṁdhinirmocanasūtra*, a thing (*bhāva*) has three aspects (*lakṣaṇa*), *viz.*, *parikalpita*, *paratantra* and *pariniṣpanna*. The same *sūtra* explains *tri-niḥsvabhāvatā* as *lakṣaṇa-niḥsvabhāvatā*, *utpatti-niḥsvabhāvatā* and *paramārtha-niḥsvabhāvatā*. This theory shows that all beings that originate depend upon certain causes and conditions. But it does not have direct connection with *vijñāna* system.

The *Yogācāra-bhūmi* does not materially differ on this point from the *Saṁdhinirmocanasūtra*. Asaṅga's *Mahāyāna Saṁgraha* throws new light upon *tri-svabhāva* and *niḥsvabhāva* thought. The *tri-svabhāva* thought is connected with *ālayavijñāna*. Accordingly, the three *svabhāvas* are neither different nor non-different from each other.

The *Triṁśikā* of Vasubandhu and its commentaries by Sthiramati and Dharmapāla explain these two thoughts in a greater detail. *Parikalpita* is simple imagination, which does not exist in the world of reality. The false discrimination is *paratantra* and *pariniṣpanna* transcends *paratantra*. *Pariniṣpanna* is said to be the true nature of all beings (*dharmatā*) and manifests the absolute truth (*tathatā*). Likewise, *parikalpita* is equated with *lakṣaṇa-niḥsvabhāvatā*, *paratantra* with *utpatti niḥsvabhāvatā* and *paramārtha-niḥsvabhāvatā* is called *vijñaptimātratā*. *Svabhāvatā* and *niḥsvabhāvatā* are the two aspects of the same reality. Therefore, we cannot say that a reality exists or does not exist. This is the middle way through the active realization of which we can reach the state of *Vijñaptimātratā*.

—*JIBS* Vol. XI No. 1, January 1963, pp. 44-49

Dhammarama, P. S.

DHAMMAPADA, TEXTE ET TRADUCTION (*DHAMMAPADA*: TEXT AND TRANSLATION)

The author has published the text of the *Dhammapada* along with a French translation. There are also certain foot-notes showing variants in the text. In a brief preface Andre Bareau has pointed out the importance of the translation.

—*BEFEO* Tome LI Fasc. 2, 1963, pp. 237-320

Dhammarama, P. S.

LES RÉCITS CANONIQUES DU *CARIYĀPIṬAKA* ET LE JĀTAKA PĀLĪ (THE CANONICAL STORIES OF THE *CARIYĀPIṬAKA* AND THE PĀLĪ *JĀTAKA*)

The author has published the French translation of the *Cariyāpiṭaka*. There are also certain foot-notes showing the variants in the text. In a brief preface Andre Bareau has pointed out the importance of the translation. He has also dealt with the place of the *Cariyāpiṭaka* in the Buddhist literature of this type.

—*BEFEO* Tome LI Fasc. 2, 1963, pp. 321-90

Disaunayake, Tikri

THE GOAL OF LIFE IN BUDDHISM

The natural desire of all living beings to attain happiness, avoiding pain and sorrow, is fully recognised and justified in Buddhism. But the Buddha declared *nibbāna* to be Supreme Happiness, to which all other happy feelings are subordinated. Happiness cannot be attained by any direct means. We should not go in search of happiness, because, unlike pleasure, it is not a relative feeling. To use Buddhist terminology, it is only a state of mind which can be attained in the development of right views and right thoughts. Happiness is within us. Granted the absolute essentials for our existence, such as food, clothing and shelter, we ought to be able to enjoy happiness in face of all other obstacles and calamities which obstruct our path to happiness. Our greatest happiness lies in our attempt to make others happy, which was the way of the Buddha.

—*Bu.* Vol. XXXIV No. 4, September 1963, pp. 47-49

Frauwallner, Erich

ABHIDHARMA-STUDIEN (*ABHIDHARMA* STUDIES)

I. *Pañca-skandhakam* and *Pañca-vastukam*

In the 1st chapter of his *Abhidharma-kośa,* Vasubandhu describes *asaṁskṛtāḥ, saṁskṛtāḥ* and *rūpam.* In the 2nd chapter, he writes on the *cittam, caittāḥ* and *citta-viprayuktāḥ saṁskārāḥ.* Then all the realities are divided into five categories—*rūpam, cittam, caittāḥ, cittaviprayuktāḥ saṁskārāḥ* and *saṁskṛtam.* Vasubandhu makes many insertions in his work. The discussion on *indriyāṇi, rūpam* and *cittam* is one of such insertions.

Vasubandhu classified the topics on the lines of *Pañca-vastukam,* which was translated for the first time in Chinese in the middle of the 2nd century A.D.

Before the publication of Vasubandhu's *Abhidharma-kośa,* we knew of the best presentation of dogmatics of *Sarvāstivāda* School in the *Abhidharmaśāra* of Dharmaśrī. A comparison with Dharmaśrī clearly shows that Vasubandhu's work is more extensive and explanatory than that of Dharmaśrī. At a number of places he has drawn from Dharmaśrī, and the deviations are the matter taken from the *Pañca-vastukam.*

If we try to trace the source of Dharmaśrī who lived at least two and a half centuries before Vasubandhu, we shall have to examine the *Abhidharmāmṛta-śāstram* of Ghoṣaka, whose opinions are often found in the *Mahāvibhāṣā-śāstram.* The work itself was translated in Chinese between 220 and 265 A.D. For the sake of brevity this work is called *Pañca-skandhakam* as a counterpart to *Pañca-vastukam.*

Important evidence is also found in the *Jñāna-prasthānam* of Kātyāyanīputra. A part of the lists of topics in the *Jñāna-prasthānam* goes back to *Pañcaskandhakam*. Vasubandhu has taken over all qualities mentioned in Dharmaśrī and Ghoṣaka.

Vasubandhu's work in Chinese translation is nothing but a free adaptation of *Abhidharma-samuccaya* of Asaṅga. But there are also differences with the works mentioned. Why? The reply is that the sources discussed so far belong to the Sarvāstivādin School. But he connects himself with the Hīnayāna tradition.

While concluding the article, the author describes how *Pañca-vastukam* came into being at about the beginning of our era—in any case not very much earlier. Prior to that, the existence of a *Pañcaskandhakam* is proved. This development may have taken place independently, but in the dogmatics of early *Abhidharma* there are clearly two stages of development: the first, *Pañcaskandhakam,* signifies the beginning of a philosophical systematisation and the second, *Pañcavastukam,* is an experiment in a detailed and systematic exposition of doctrines.

—*WZKSO* Band VII, 1963, pp. 20-36

Gupta, P. S.

ŚAṄKUKA: A BUDDHIST LOGICIAN

Śaṅkuka is well-known from Abhinavagupta's commentary on *Nāṭyaśāstra* and from Mammaṭa's *Kāvyaprakāśa* as a rhetorician, who upheld the theory of poetic joy (*rasa*) being inferable.

The author of the article has given a brief argument to show that Śaṅkuka did not belong to orthodox school of logicians as usually believed, but he was a Buddhist logician. Some of his principal arguments are:

1. The *rasa* being based on imitation, which cannot be the Real Knowledge, the question arises how a mistaken cognition can give real satisfaction to the spectator. In answer to this, Śaṅkuka refers to well-known example given by Dharmakīrti of the lustre of the diamond (*maṇi-prabhā*), which, although an illusion as far as the real diamond is concerned, leads to the attaining of the diamond.

2. Śaṅkuka has used the word '*samyagjñāna*' for Real Knowledge, which is typically Buddhistic as opposed to *tattva-jñāna* or *yathārtha-jñāna* used by orthodox writers.

3. Śaṅkuka's disapproval of the basic mental state (*sthāyibhāva*) without logical signs seems to be linked with the disapproval of the permanency of the basic mental state, *i.e.,* inconsistence with the Buddhist theory of ephemeralism (*Kṣaṇa-bhaṅga-vāda*).

4. Bhaṭṭa Tota, Abhinavagupta's teacher in poetics, while refuting Śaṅkuka's theory of imitation, suggested that Śaṅkuka might have borrowed it from Dharmakīrti.

The author has adduced some more arguments to support his view. Unfortunately, we do not possess today the original work of Śaṅkuka. But in the light of Śaṅkuka's views quoted in the *Abhinavabhāratī*, we have enough reason to believe that Śaṅkuka was a Buddhist logician and that he followed the tenets of Dharmakīrti.

—*VIJ* Vol. I Pt 2, September 1963, pp. 315-19

Hsia, Yu

STUDY OF *DHARMALAKṢAṆA* PHILOSOPHY

Ou-yang Chien, a Chinese Buddhist scholar, is known for his harmonization of the theories of *prajñā* and *yogācāra*. He holds that *Dharmalakṣaṇa* and *Dharmatā* both denote the contents of the same doctrine.

He points out that Nāgārjuna himself did not discuss exclusively on the void (*śūnyatā*), of things, but on their 'reality' as well. As regards Asaṅga, he emphasised the understanding of *śūnyatā* and gave a description of *Dharmatā*. Thus these two philosophical systems are in congruity with each other.

According to Ou-yang Chien, *Vijñānamātra* and *Dharmalakṣaṇa* are two different things and that the contents of Maitreya's philosophy comprises the exposition of these two conceptions. Further, *Dharmalakṣaṇa* signifies the universality of things, while the *Vijñānamātra* signifies their unity. Similarly on the spiritual basis also, there is a remarkable relationship between the two systems.

—*WB* Vol. XI No. 9, April 1963, p. 24

Kajiyama, Y.

BHĀVAVIVEKA'S *PRAJÑĀPRADĪPA* (1ST CHAPTER)

The main object of this article is the translation of the first chapter of *Prajñāpradīpa* of Bhāvaviveka, who lived in the middle of the sixth century. In an introduction to this translation, the author says that Bhāvaviveka is the founder of Svātantrika School. The doctrines of this school are criticised by Buddhapālita and contradicted by Candrakīrti. Devaśarman is probably the only other commentator of *Madhyamakakārikā* whom Bhāvaviveka held in high esteem.

Apart from the *Prajñāpradīpa*, Bhāvaviveka wrote *Tchang-tchen-lun*, *Madyamakārtha-saṁgraha*, *Madhyamahṛdaya-kārikā* with the commentary called *tarkajvālā*.

Guṇadatta and Avalokitavrata wrote their commentaries on Bhāvaviveka's *Prajñāpradīpa*. Guṇadatta's commentary is not available. It is criticised by Avalokitavrata. Avalokitavrata's commentary is found in three volumes in Japanese. Nothing can be said about his time, but he knows Dharmakīrti and Candrakīrti. *Prajñāpradīpa* was translated in Chinese by Prabhākaramitra in 630-631 A.D.

—*WZKSO* Band VII, 1963, pp. 37-62

Kusalasaya, Karuna

BUDDHISM: ITS PAST AND PRESENT IN THAILAND

The history of Buddhism in Thailand is divided into four periods: (1) Theravāda or Southern Buddhism, (2) Mahāyāna or Northern Buddhism, (3) Burma (Pagan) Buddhism and (4) Ceylon (Lankavamsa Buddhism). The first period starts from the introduction of Buddhism in the 3rd century A.D. and is attested in the excavations at Nakon Pathom; the second which dates from the introduction of Mahāyāna Buddhism in Sumatra in the 5th century A.D., reached its high watermark during the rule of the Cambodian dynasty of Sūryavarman in Thailand; the third begins with the accession of king Anuruddha to the throne of Burma in 1057 A.D. and his conquest of Thailand; the fourth starts from the seventh Buddhist Council in Ceylon, held under King Parākramabāhu the Great (1153-1186), to which Thailand also sent her *bhikkus* and thereby obtained the *Upasaṁpadā-vidhi* (Ordination rite).

About 1257, the Thais established their independent state at Sukhothai (Sukhodaya) in North Thailand. Some of the Thai kings, such as Mahā Dharmarāja Lithai of the Sukhothai dynasty and Borem Trai Loknath of ealy Ayudhya period even entered the Bhikku-saṁgha according to the rite of Lankavamsa. The latter invited Sangharāja Sumana from Ceylon to preside over his *upasaṁpadā*. Under King Boromkat (1733-1758) when Ceylon lost her Buddhism, Thailand requited her debt by sending a batch of monks under Upāli and Ariyamuni, who established the 'Siam Nikāya' in Ceylon, which is still the major sect there.

At present, Thailand is a preponderatingly Buddhist country. It has 1,59,648 monks, 73,311 novices and 20,944 monasteries. 94% of its population is Buddhist. The two Buddhist sects are *Mahānikāya* and *Dhammayuttikanikāya*, the latter having been founded in 1833 insists on a more strict discipline. From 1962, a Mahāthera Samagama (Council of the Elders) headed by the Sangharāja and consisting of not fewer than four and not more than eight senior monks of the two sects regulates the affairs of the church. The Saṅgha organisation is on a line similar to that of the State. Some persons are whole-time monks and others are part-time entrants. They join the Order for some time and then revert to their family life. The monastery is the centre of education, social life and recreation in the locality. The Buddhist Association of Thailand, established in 1933, and the Young Buddhists Association founded after the second World War, are the premier associations of the country. The Dhammadana Association in Jaiya and the Buddha Nigama of Chiengmai are awakening the people to the pristine teachings of the Buddha as contained in the Pālī *Tripiṭaka*.

—*IAC* Vol. XII No. 2, October 1963, pp. 90-113

Ladner, Von Max

WAS FASZINIERT DEN EUROPAER AM BUDDHISMUS? (WHAT IS FASCINATING IN BUDDHISM FOR A EUROPEAN?)

The history of Europe has been marked by a perpetual conflict between wisdom and faith. Therefore, what appeals to a European most in Buddhism is its freedom from conflict. Another important aspect of Buddhism is that it does not take the world to be the work of a creator. To it the world is the result of an eternal process of origin and end to which we cannot assign beginning or purpose. More than anything else, Buddhism is concerned with the suffering and victory over it. It is also known for its spiritual achievement and its similarity with some of the teachings of later Christianity. Buddhism does not treat gods as super-human. They come and go just like men. They are neither omniscient. Man is the master of his actions. He is not an instrument of any higher power. He has a spiritual conscience and can also attain *mukti*. These ideas are found in European thought also.

Buddhism teaches eight-fold remedies to get rid of suffering. Schopenhauer agrees in principle with Buddhism, but he does not talk of the end, *i.e.*, how to remove suffering. The ultimate way is *nirvāṇa*, *i.e.*, no death, all in this life and nothing beyond. The Buddha remained loyal to the Upaniṣadic thought of rebirth. He admits the *karma* theory, because something can result only from something, nothing from nothing. The only difference is that man does everything himself and not as an instrument. He modifies the rebirth theory based on the migration of the soul. But his is a much more advanced theory of the migration of soul than the pre-Buddhistic one.

Buddhism not only preaches knowledge, but also an ethical and emotional approach, which is rooted in permanent attitude of sympathy, etc., towards all living beings. This explains the origin of *ahiṁsā*. The love of Christianity is limited to human beings only, whereas Buddhistic love is for all creation that feels and is subject to suffering. The Buddhahood is the proof of human love in the highest sense. This love is not for one's own satisfaction. If we draw a comparison, Christ died for others, whereas the Buddha lived for others. He attained *nirvāṇa* and came newly to live for others. Both are the proofs of selflessness with the difference that Christ had a tendency to transcendence, whereas the Buddha believed in the immanence of this existence.

—*ASEA* Vol. XVI Nos. 1-4, 1963, pp. 76-106

Masunga, Reiho

THE LESSER KNOWN ZEN

Zen tries to find the true self which is Godhood or the Buddha-nature. Zazen, a practice of sitting cross-legged, helps one to find the true self.

Meditative practices of Brāhmaṇism propounded at length in Mahāyānism gave birth to Zen meditation in China. Bodhidharma, the founder of Zen sect experienced his Buddha-nature through the practice of Zezen. By the times of the fourth and the fifth patriarchs Zezen practices became widespread in China.

Eno, the sixth patriarch, reformulated Zen as the abrupt enlightenment rather than a gradual approach. Seigen Gyoshi and Nangaku Ejo, his two disciples, founded five schools of Zen. Of these schools, Rinzai school became well-ḳnown. It preached physical mortification and severe austerities. Its emphasis on transcending logic gave it a mystical aura. No dependence on words of scriptures, a special transmission outside the classified teachings, direct approach to the mind, realization of the nature of self and to become one with the Buddha are important features of this school. It was basically this type of Zen that was taken to Japan by Eisai and was widely adopted there. It influenced Japanese art which is simple, profound, creative and vital. This is the well-known form of Zen.

Soto school originated in T'ang China under Tozan Ryokai. It holds that every person has the Buddha-nature, that fusion of action and knowledge is essential and that practice must be thorough and should find expression in daily life. This school grew more popular than the Rinzai.

Dogen, a religious teacher of Soto Zen, gave shape to Japanese philosophy. He is known for his flexible, dynamic, altruistic, practical and concise approach. He viewed Buddhism as one compact movement and condemned schismatic tendencies.

The Buddha-nature is the ground of all existences and values. This cannot be attained by means of conceptual exercises, but by practical integration of Zen into daily life.

—*JIBS* Vol. XI No. 1, January 1963, pp. 12-19

Matsunami, Kodo

WHAT WE SHOULD READ ON BUDDHISM

The author informs us of the growing interest of the Westerners in Buddhism and of a countless translations of original scriptures and commentaries on these scriptures which may rather be difficult reading for the beginner. Then he gives a classified list of books dealing with Buddhism in general, life of the Buddha, Buddhist Art, Mahāyānism, Zen Buddhism and Jodo Buddhism which may help one in understanding Buddhism without much difficulty.

—*WB* Vol. XI No. 9, April 1963, pp. 20-22

Miller, Robert S.

MATHEMATICAL TRUTH AND THE BUDDHADHAMMA

Certain aspects of the ideological structures in Buddhism are an emergence in a distinct form of aspects of Indian ideological structures. Buddhism has either (*a*) borne within itself an ideological structure similar to the Indian or (*b*) developed within itself the range of its re-interpretation or (*c*) evolved a new structure representing a different Indian ideological structure.

Two 'deep layer' imperatives emerge from an examination of the developmental history of Buddhist organisation: one which the author calls 'binary-production' and a second which he calls 'linear progression'.

The Buddha attempted to build an ideological and organizational system *to end all systems.*

A 'purity-impurity', binary was prepotent in determining the ideal arrangement of groups within Indian culture. But the *Sannyāsin* is cut off from all other stages by complete separation from society; symbolically this is the Zero stage in respect to society.

The development of Buddhist organisation establishes a linear progression which matches the existing Varṇa system.

Another aspect of Buddhistic organisation matches the Āśramas.

The Arhat is termed a 'never returner'. Thus the goal of both systems is Zero, non-return through rebirth.

—*Mbo*. Vol. 71 Nos. 9-10, September-October 1963, pp. 213-19; 251-59

Nakayama, R.

CHARACTERISTICS OF JAPANESE BUDDHISM

Before its introduction into Japan in 552 A.D. by the mission sent by the Korean King, Buddhism had undergone a complication of doctrines. One of the characteristics of Japanese (popular) Buddhism is simplification of its doctrines in some way or other.

Prince Regent Shotoku, a son of Emperor Yomei, in 574, was a man of great sagacity. He learnt the Buddhist *sūtras* in the original from two Korean Buddhist monks. He gave lectures at court and wrote commentaries on the *sūtras* in Chinese characters. In the first article, he expressed his ardent support for peace, and in the second, he laid emphasis on a profound respect for Buddhism, the *Buddha, Dharma* and *Saṅgha.* Many Mahāyāna doctrines from the Chinese continent were compressed and simplified into a principle of peace. Prince Shotoku had no superstitious ways of thinking, as is clear from the fact that he did not enshrine an image of the Buddha *Bhaiṣajya-guru*, immediately after the request of his ailing father for his recovery. But he founded a temple named Horyuji, 20 years after his father's death, with the sole purpose of the study and promulgation of Buddhism. His wife and children wished to restore him to health when he was ill, at the age of 48, by making a life-size gilded bronze statue of the Buddha Śākyamuni. Thus Buddhism was interpreted not as a means of enlightenment through Eight-fold Noble Path, but as a way of having their prayers answered.

Many deities were introduced one after another and their images cast and enshrined, but mainly for the peace of the country and happiness of various individuals. The way of the Buddha was interpreted as a formula of prayer.

A few centuries later, Saicho introduced the *Tendai* sect from China, founded the Enryakuji temple on Mt. Hiei, and discarded minute classification of the commandments developed in India, while Kukai enhanced the merits of esoteric mystical Tāntric prayers. According to his philosophy, everyone could attain the Buddha-hood without leaving this mundane life.

Another type of simplification was introduced by the activities of Honen, Shinran, Dogen, Nichiren and others (12th and 13th centuries) which aimed at direct salvation rather than the play of ideas. Their faiths permeated into hearts of common people and became the backbone of Japanese thought and culture.

The Saint Shinran founded the Shin sect, Pureland sect, advocating the daily life of gratitude to Lord Buddha, *Amitābha* Buddha who can elevate us to the Pureland of *nirvāṇa*. He made it clear that Buddhism is a religion associated with no prayer.

Combined with the custom of ancestor-worship, Japanese Buddhism has also developed the said Shinran's characteristic of fostering gratefulness towards everything around them in daily life.

—*JORM* Vol. XXIX Pts. 1-4, 1959-60, issued 1963, pp. 60-66

Nishimura, Eshin

A TENTATIVE COMPARISON OF QUAKERISM AND ZEN BUDDHISM

In this article, the author presents some basic points which are common in Quakerism and Zen Buddhism. Both these religions represent a form of group mysticism. Refusal to follow another and affirmation of one's own experience are typical characteristics of both. Both these religions believe that reality is one whole, yet exists entirely in everything in the universe at once. Synchronism of inward experience and outward action is the third crucial element common to both the mystical religions.

But there is a difference also between the two. In Quakerism, one has to depend on the will of God even after rebirth. On the other hand, in

Zen, one can be free from any control and behave with absolute freedom. Because of this absolute freedom, Zen is apt to lose sincerity and Quakerism seems to be unable to rise above the duality of traditional Christianity.

—*JIBS* Vol. XI No. 1, January 1963, pp. 50-53

Nuri, Khadim Rahmani

THE FOUNDER OF BUDDHISM

According to the *Quran* 6 :123 and 21 : 85-86, the Buddha, 'the Light of Asia', was a prominent prophet. The origin of the word 'Buddha' is supposed to be the Arabic word *Bath*, meaning *'he roused him'*. In Tibetan Buddhist literature, there is a prophesy that a 'Buddha of white complexion will appear in Tibet.' The Buddha foretold the coming of 'Maitreya Buddha' in likeness of him. Prophet Mohammad was the 'Maitreya Buddha'.

—*IR* Vol. LI Nos. 7-8-9, July-August-September 1963, p. 9

Obeyesekere, Gananath

THE GREAT TRADITION AND THE LITTLE IN THE PERSPECTIVE OF SINHALESE BUDDHISM

In his book *Peasant Society and Culture*, Redfield employs two important concepts—the great tradition and the little tradition. The former is of the reflective few and the latter of the largely unreflective many. According to Redfield, the culture of a peasant society is not autonomous. A peasant society is a half-society, so peasant culture is a half-culture.

This notion has led to the structuralization of the religious system of a given village in terms of levels, layers, or strata. But if these strata are indistinguishable to the Thai worshipper, the anthropologist surely does violence to the data by conceptualizing them as 'layers'.

The image of cultural layers has led in turn to the notion of a supernatural or 'animistic' residue. The Thai peasant, on the other hand, practises the Hīnayāna form of Buddhism which has become so blended with Brāhamaṇism and with elements of an earlier animism that it is impossible to segregate pure elements of each.

It would, therefore, be desirable to approach the religion of Sinhalese as Sinhalese Buddhism, which is a single religious tradition, a Sinhalese little tradition. It has its own structure of the pantheon and its own religious ideology.

The pantheon is neither a Theravāda Buddhist nor a specifically 'animist' one, but a Sinhalese Buddhist pantheon. Rituals and prayers addressed to the Buddha are considered 'good works'. The past, into which the Buddha is projected, is significant in terms of the present and his relics are worshipped. Power is delegated by the Buddha to gods and demons. Non-Buddhist supernaturals are proselitized by accepting the suzerain position of the Buddha in the pantheon. Thus Viṣṇu and Skanda have been proselitized and are no longer Hindu but Sinhalese Buddhist gods.

Sinhalese society explains events by astrological, demonological and divine causality. But ultimately, all events are explained as the consequences of *karma*, good or bad, in a past birth. Sinhalese Buddhism can be seen historically as a fusion and synthesis of beliefs derived from Theravāda with non-Theravāda beliefs to form one integrated tradition.

We have drawn a distinction between the little tradition—that of the largely unreflective many—and the great tradition. But the two religious traditions do not exist in a vacuum. The religion of the monk and that of the masses are linked by a common set of meanings pertaining to 'salvation'—a common 'salvation idiom'.

Redfield's view that peasant cultures are compounded of empirically and conceptually separable great and little traditions is unfounded. The terms 'great tradition' and 'great community' are useful for describing the intellectual thought and interests of civilizations and groups of individuals who promote further these interests. The little traditions by contrast, is the whole culture of the little community or peasant society.

—*JAS* Vol. XXII No. 2, February 1963, pp. 139-53

Oka, Kunitoshi

INDOGAKU BUKKYOGAGU KENKYU (THE FAITH IN POWER REVEALED IN THE SECT OF PURE LAND BUDDHISM)

Although there is no agreed theory on the basic character of religion, in a broad sense, it consists of the 'faith in power'. This very feeling of the 'highest power' found in the religious life of man becomes the object of worship as 'mana', holy ghost, the infinite, God and Buddha. Without this faith in the highest power, it is impossible to have religion. What are the contents of this power? Is it something that exists in man or is it something that exists outside of him transcending everything? Based on questions like these, one can classify various types in religion.

Pure Land Buddhistic thought and faith in power

In another article of the author published in the *Study of Religions* (*Shukep Kenkyu* No. 166), he discussed the views found generally in Buddhist thought. Here he discusses the faith in power as found in Pure Land Buddhism.

It is seen clearly, how Buddhist thought, arising from an acute sense of powerlessness in man, led to an infatuation for 'Power' and considered 'Prayer' as the principal means for getting it from the following:

1. Intellectual power, digestive power, intelligence, power of endurance, power of virtue, the ten powers, the saving power of the vow (*pūrva-pravidhāna*), power of creation, will power, power of prayer, power of adaptation, omnipotence, power of *samādhi* (*satori*), versatility and supernatural powers (*sukhāvati vyūha*).

2. Power of the Buddha, power to lay down rules of dharma, supreme power, mental power, power to realize any object of desire, ten powers of virtue and authority (*Amitāyur Buddha-dhyāna-sūtra*).

3. Five basic powers. (*Amitābha-sūtra*)

4. Inexhaustible powers, ten powers of creation, illimitable powers of the Buddha, powers of original vow, power of great wisdom.

5. Buddha's powers of original vow (Tenshin's Pure Land Theory).

6. Buddha's power of prayer, ten inexhaustible powers, powers of the Buddha, divine powers of miracle by original vow, five varieties of miracle making power, the ten powers, power of happiness, power of the names of the Buddha, powers of divine self-existence, powers of original vow and five powers of moral superiority (in the works of Doran).

7. Powers of equanimity, power of compassion, the Buddha's power of original vow and divine power of expansion. (In a different work by the same author.)

8. Divine powers of miracle working, power of steady faith, the three powers of charm gained by repeating the name of the Buddha. (*Dashaku—Peace Series*).

9. The Buddha's power of original vow.

10. Powers of miracle working, power of happiness, power of holiness (in *Kankyo Chitsubun*).

11. Holiness, power of original vow and power of mind (*Teizengi*).

12. Power of entering another person's body (*Sanzen-gi*).

13. The Buddha's power of original vow, power of moral superiority, power of happiness, the three powers, the powers of the Buddha (*Shonner Honon*).

14. The Buddha's power of original vow (in *Hoji*).

15. Power of original vow, the Buddha's power and power of happiness (*Hanshusan*).

16. Power to relieve misery, powers of creation, supreme power, original power of vow the Buddha's power, wisdom and mind power (*genshin—ju seiyoshu*).

These are some of the things which the author noted down while he was reading the scriptures and *sūtras* and it does not mean that they are mentioned exhaustively here. Even then the expression regarding 'power' cannot but surprise us. Here it is attempted to understand how the power of the Buddha and the power of original vow (*Hongan*) are inexhaustible.

However, in every book the same expressions are repeated over and over again, especially the power of the Buddha and the power of original vow are repeated more than once. Pure Land Buddhist thought has developed by denying the transient 'power' seen in man. If we were to affirm the power in man, his self-power, which makes it possible for him to have faith in becoming the Buddha, power to attain realization, etc., the existence of Pure Land Buddhist thought which speaks only of 'the other power' becomes impossible. Thus, by denying 'man's power' to it, the Pure Land Buddhism comes into being.

A fundamental understanding of Pure Land Buddhist Thought

A great problem still remains to be solved. The Pure Land Buddhism has been a subject of controversy among specializers on religion. It concerns the denial of 'power' in man in toto by the traditional interpretation. Certainty, to some extent, in traditional Pure Land Buddhism power is seen as existing completely outside man. In other words, it is totally 'another power' and in *Shinran* sect which is the best representative of this thought, it is laid down that man should entrust himself completely to the saving power of the Buddha by prayer. This saving power, the power of *pūrva pravidhāna*, we should note, is some thing that exists outside man. And by believing in the power of *pūrva pravidhāna*, if one recites the name of the Buddha sincerely, the power of the Buddha starts working and one becomes that power.

If that is so, can we still believe that liberation in the religious sense lies in man clearly? Further, if it is true, will man, by believing and praying to the 'other power,' be able to feel it so powerfully as to sense that even the switching on a radio or a television and the regulating of its wave length is not because of his own power, but because of the 'other power'. Here we should remember that this point is basic in *Shinshu* School also.

Originally religion in some form or the other is the relation of God and man and the question is how the immanent becomes the transcendental and the transcendental becomes the immanent. When we understand that Buddhism differs from Christianity in that it believes that man becomes the Buddha and that the immanent becomes the transcendent, we cannot assume that Pure Land Buddhism is an exception. At the bottom of Pure Land Buddhist Thought, in which the Buddha, *pūrva pravidhāna*, the other power, the transcendental, becomes the immanent, thereby taking on *god-is-*

the-centre character, similar to Christianity somewhere, there must be elements of *man-is-the-centre* (*Ningen-chushin shugi*) character. Thus, simply because we want to stress the 'other power' of the Buddha, we should not ignore the 'power' which is immanent in man.

—*JIBS* Vol. XI No. 1, January 1963, pp. 279-83

Pandeha, Rajendra Bihari

BUDDHIST VIEW OF HINDU SOCIETY

The *Jātakas* differentiate the worldly Brāhmaṇas from the true Brāhmaṇas and, while denouncing the former for their mundane and immoral ways of life, they are all praise for the latter. Nonetheless, they regard Brāhmaṇas inferior to the Kṣatriyas in the social order.

The word *Khattiya* (Kṣatriya) used by the *Jātakas* probably denotes the ruling class consisting of the king, his lords and vassals and the higher officers of the army.

The Vaiśya has been spoken of by various names, *viz.*, gahapati, kuṭumbika, ibbha and seṭṭhi.

In the *Jātakas*, we meet with a number of low races or classes, the lowest of whom were the Caṇḍālas. They were the untouchables of the society. Among other despised classes of men were the pukkusas and the niṣādas.

In the family, according to the *Jātakas*, the relationship between the children and the parents was an ideal one and the people were very hospitable to the strangers.

One of the features of the Jātaka Age was the recognition of brother-sister marriage. Generally the forms of marriage which were practised are: *svayaṁvara*, *gāndharva* and *brāhma*.

Remarriage after separation is mentioned in the *Jātakas* and there are also references to widow-marriages; but in the entire *Jātaka* stories, there would hardly be a single instance to show the self-immolation of a widow.

—*JAHRS* Vol. XXVIII Pts. 3-4, 1962-63, pp. 50-64

Roerich, George

BUDDHA AND SIXTEEN GREAT *ARHATS*

The seven *thangkas* representing the Buddha and the sixteen Great *Arhats* are characteristic specimen of the paintings of the Khams school of eastern Tibet. The entire series was painted for commemorating the disappearance of an incarnated Lāmā.

The works of this school are designated as belonging to the Sino-Tibetan art of the 18th century. The *thangkas* are of interest for the history of Tibetan painting. They depict the Buddha and the *Arhats* in various postures.

—*Marg* Vol. XVI No. 4, September 1963, pp. 34-37

Sangharakshita, Bhikshu

THE COSMOLOGY OF BUDDHISM

The most striking fact about Buddhist cosmology is the degree to which its vision of the universe resembles the one disclosed by modern science. According to Buddhist notions, the phenomenal universe is without a perceptible limit in space or perceptible beginning in time.

Besides being of unimaginable breadth and depth, the cosmos mirrored in the Buddhist scriptures is filled with millions of world systems, each one containing ten thousand worlds. These world systems are distributed through space at vast intervals. They resemble what modern astronomy calls 'island universes', wheel-shaped galaxies consisting of thousands of millions of stars rotating round a common centre. *Sahāloka* or 'World of Tribulation' corresponds somewhat to the Milky Way, somewhere upon the outer fringes of which exists the solar system wherein our own earth 'spins like a fretful midge' among its sister planets.

As space is plotted out by the world systems, so time is measured in *kalpas*.

The author interprets the Tibetan popular belief that human beings are descended from the Bodhisattva Avalokiteśvara and a female monkey to the effect that while the animal descent of man as a physical organism is not denied, the emergence of *Homo sapiens* is due to the conjunction of a descending spiritual order of personal existence with an ascending biological one.

At the same time, the fact cannot be ignored that the scriptures make a number of statements on geography, anatomy, physiology and other scientific subjects which are plainly wrong.

It is well-known that a *yogin* attains a *loka* and sees its inhabitants when he succeeds in entering the necessary superconscious state known as *dhyāna*. Existentially speaking, *dhyāna* is prior to *loka* or that consciousness precedes and determines being. According to the opening verse of the *Dhammapada*, the elements of existence are not only mind-preceded and mind-determined but also made up or composed of mind. Herein lies the germ of the doctrine systematised in the Yogācāra school that all conditional things are, in truth, merely phenomena of the eternally radiant, unconditioned reality of absolute mind. The Tantras express the same idea when, reverting to geographical symbolism, they identify Mount Sumeru with the spinal column in the human body.

—*MBo.* Vol. 71 No. 8, August 1963, pp. 181-185

Somanader, Kenneth J.

THE SACRED BO-TREE AT ANURĀDHAPURA

The sacred Bo-tree of Anurādhapura in Ceylon is the oldest historical tree in the world. Its history goes back to some 2, 250 years.

It was planted 288 years before the Christian era. At the request of the king of Ceylon, Emperor Aśoka of India sent a branch of the Bo-tree at Uruvela under which Gautama had attained the Buddhahood. The *Mahāvaṁśa* describes the way in which this branch was brought to Ceylon and planted there.

Mahinda and his sister Saṅghamittā brought the branch. It was personally received by Devānāmpiyatissa, the king of Ceylon. It was worshipped and after three days' exhibition, it was finally planted in the Mahāmeghavana (307 to 267 B.C.).

It has been an object of adoration and worship since the day of its planting. Kings dedicated their dominions to this tree. Even today, special care is being taken to keep the tree in good condition.

—*CT* Vol. XII No. 1, January 1963, pp. 11-12

Tamaki, Koshiro

SUBJECT IN COMPARATIVE PHILOSOPHY

The personal ground of practice can be called the 'subject' in Buddhism. In modern European philosophy, the subject stands in opposition to the object. This sense is also evident in the Buddhist conception of a subject.

Among the six categories (*padārthas*) accepted in the *Vaiśeṣika* system, the self appears as a member of one of them, *i.e.*, *dravya*. It is regarded as imperceptible and its existence is inferred from perceptible bodily movements.

English empiricist philosophers do not believe in the existence of the self. According to Locke, we know only ideas of a thing and the thing itself is unknowable. But its existence cannot be denied, since primary qualities like solidity, figure, motion and number cannot exist without a substratum. Likewise, in our inner experiences like those of thinking, feeling and willing, we maintain personal identity. Thus consciousness of personal identity is called by Locke the 'idea of self.' Berkeley is not prepared to accept the existence of an unknowable substance, since the ideas, which alone are known to us, can adequately explain our knowledge. For him, therefore, to exist is to be perceived. The agent of this perception, spirit or soul, alone can be a substance acceptable to Berkeley, since without it the perception of ideas cannot be possible. To Hume, all perceptions are due to sense-impressions, but sense-impressions cannot produce a thing. The idea of self is only an impression in the mind, having no corresponding entity in the world. There is no actual self for him and personal identity is based on resemblance.

Kant, a German philosopher, makes the self as the basis of the unity of our consciousness. To him 'I think' means 'I exist thinking'. His research of the self ends only in presentation of the ego, that might be inevitable from his epistemology.

Thus there are two standpoints with regard to the nature of self: the first one is the philosophical and self-conscious and the second one is the psychological and substantial.

The theory of 'Consciousness-Only' (*ālaya-vijñāna*) advocated by *Mahāyāna* Buddhism combines both these standpoints. The 'Consciousness-Only' is the source of human consciousness and the world. What is the product of it, influences it in its turn. *Mahāyāna-saṁparigraha-śāstra*, therefore, calls it as 'dependent' (*paratantra*) upon its products. *Manas*, a product of 'Consciousness-Only,' mistakes it for ego. But the Ego-Idea ultimately originates from the 'Consciousness-Only.' This is similar to the Sāṁkhya conception of *ahaṁkāra*—Ego-Idea. *Ahaṁkāra* is produced from Buddhi which mistakes it for ego. According to Freud also, ego is deeply rooted in the unconscious which is called as '*das Es*'. This '*Es*' is unknown and unconscious and ego is set on it like an embryo on the egg. But these theories differ in so far as the ego of Freud is a rational controller, whereas the *manas* of the 'Consciousness-Only' theory and *ahaṁkāra* of the Sāṁkhya are delusion. Therefore, Freud does not go beyond the unconscious, but Sāṁkhya teaches us to transcend *ahaṁkāra* and its cause, *buddhi*, to reach a state which is even beyond *prakṛti*. Likewise, for the 'Consciousness-Only' theory even *ālaya-vijñāna*, being the ultimate source of delusion, is to be discarded, and the state of the infinite Buddha is to be achieved. The Buddha becomes the true subject of existence, not *manas* or *ālaya-vijñāna*.

This doctrine of achieving the state of the infinite *Buddha* is called Hua-yen-tsung and is propounded in the *Buddha-avataṁsaka-nāma-mahā-vaipulya-sūtra*. Here the Buddha is depicted as Vairocana which means Light (from *vi* + *ruc*). Vairocana is the great universe. As the *sūtra* says: 'there is no difference among mind, the Buddha and all livings.' Accordingly, the world is inseparable from individual mind which is nothing but the Buddha. Thus on this view, the ultimate subject is the universe, *i.e.*, the Buddha.

Fa-tsang was the chief systematizer of this school of thought. But as his knowledge was based on distorted Chinese translations of the original Sanskrit works and as he was not fully acquainted with standpoints of various schools of Buddhism, his presentation cannot be esteemed as the most perfect Mahāyānism.

—*JIBS* Vol. XI No. 1, January 1963, pp. 1-11

Varma, V. P.

THE ORIGINS AND SOCIOLOGY OF THE EARLY BUDDHIST PHILOSOPHY OF MORAL DETERMINISM

Buddhism is a staunch advocate of moral determinism and its *karmavāda* (doctrine of *karma*) is a strong exemplification of it. The concept of *karma* represents one of the prime themes in Indian philosophical speculation and social life. Three factors, *saṁkalpa*, *karma* and *pariṇāma* are important in its study.

The Vedic poets and singers adhered to the belief in *ṛta*—the cosmic law of harmony and order. In the Vedas, we also find references to the *vrata* of *ṛta* followed by the gods. The ritualistic cult of the sacrifices was an exemplification, at the religious and practical level, of the belief in a universal moral order of *ṛta* and *satya* (truth). Everyone could obtain the desired goals if only one adhered to the exact sacrificial formula. The germs of the philosophy of moral determinism are found in the *Ṛgveda*. It mentions the term '*Iṣṭapūrta*', which indicates the merit won by making offerings to gods and gifts to priests. This concept also serves as the germinal background for the theory of moral determinism, as it is formulated later in the Upaniṣads and Buddhism.

During the days of the Brāhmaṇas, the idea that through his actions man constructs a world for himself and after death is born in it, was developed. The idea of imperishableness of *karma* was also developed in this period.

The Upaniṣads contain the philosophy of spiritual idealism as their principal theme. Although, as a corollary to absolute non-dualism or modified absolute monism, they sometimes contain statements which indicate the ethical indifference of the person who has attained the realisation of the Brahman, there are other passages which teach the belief in good as resulting from noble actions, thereby subscribing to the Vedic notion of the omnipotence of eternal order in the universe.

There are three views about the origin and development of the concept of *karma*. The first is the anthropological view which traces its roots in the notions of primitive tribes. The second view does not trace the origin of the concept of *karma*, but seeks to analyse the process of its development. It tries to establish some kind of correlation between the political strife going on during the days of the eastward migration of Aryan tribes and the emphasis of *karma* in the moral and religious world. The third view is sociological. It is predicated upon the acceptance of a social conflict between the Brāhmaṇas and the Kṣatriyas. The view that the *karma* doctrine was a new idea developed by the Kṣatriyas is held by western Indologists. But this view is not correct, since the theory of *karma* was already popular when Buddhism and Jainism came into existence.

The concept of *karma* is highly individualistic. It seeks to explain the destiny of an individual in terms of his own efforts. It repudiates the conception of God as an irresponsible, arbitrary and omnipotent being who dispenses misery and happiness in his whimsical promulgations. It is opposed also to the notion of natural determinism of a mechanical order, which explains human fate in terms of the notions of atoms and electrons.

But the individualism of *karma* was not definite and rigid in the days of the Upaniṣads. Several other conceptions which were prevalent in that period, challenged the individualistic character of *karma*, and made concessions to divine grace, on the one hand, and to the interests of family and social solidarity, on the other.

The Buddha taught the momentous vitality and significance of *karma* with such vehemence and fervor that it has been said that he almost put this concept in place of the Upaniṣadic Brahman. According to him, this law of *karma* was regarded as operating with almost autonomous deterministic finality. He did not accept the conception of a substantial soul-monad which persists between lives. Nevertheless, he maintained the continuity of cause and effect. He refused to accept the mediation of any god and of any priesthood. According to him, the law of *karma* has a ubiquitous operation. In place of animistic superstitions and absolutist speculations, he put forward an explanation of human life and destiny in terms of *pratītya-samutpāda* (dependent origination), which is a representation of the working of the law of *karma* on the psychological and moral planes.

The advocacy of moral determinism had two significant political and sociological consequences. First, it provided a support for conservatism. The disparities of social and political life were explained in terms of the antecedent past. The resort to the methodological device of unknown past actions to explain present contradictions minimises and even virtually neutralizes the efficacy of any social theory which seeks to buttress individual efforts towards ending the regime of callous and irresponsible social and political autocrats.

Secondly, the theory of moral determinism encouraged individualism. It sanctioned a course of noble conduct which, if assiduously followed, would ensure one a better lot in the succeeding lives. By emphasising a just apportionment of rewards in the present and in succeeding lives, the philosophy of moral determinism encouraged the pursuit of a course of action for the betterment of one's fate.

—*PEW* Vol. XIII No. 1, April 1963, pp. 25-47

XII-B. PHILOSOPHY & RELIGION (NON-BUDDHIST)

Agrawala, V. S.

GĪTĀ-JÑĀNA (THE PHILOSOPHY OF THE *GĪTĀ*)

The *Gītā* emphasises the practical application of knowledge and instructs the right application of the body, sense-organs and the mind. It teaches a philosophy which can be put into practice and experience.

The distinguishing feature of the doctrine of the *Gītā* is its synthetic view. The doctrines of the Sāṁkhya, particularly the conception of the three *Guṇas* and those of the Vedas, particularly the idea of sacrifice, are harmoniously blended with its own preaching. The *vibhūtiyoga* of the *Gītā* is an attempt to blend the popular belief in polytheism with its own doctrine. The stories in the *Kuruyamma-Jātaka* indicate that the practice of the *Kurudharma* in the *Kuru-deśa* was not much different from that of the *Karma-yoga* preached in the *Gītā*.

—*Pra.* Vol. VIII(2), March 1963, pp. 15-22

Aver, Albert Van

DUALISM AS A PRESIDING PRINCIPLE IN SOME MAJOR INDIAN MASTERPIECES

Dualism is a theory or system which recognises two independent principles—the doctrine that mind and matter exist as distinct entities.

In the human being, the 'lower principle' manifests itself as impulse and desire and the 'higher principle' as an inner check upon our impulses and desires.

The fact of dualism is universal and our awareness of it is immediate and intimate. We find in ourselves an impetuous personal self-will and that will, to refrain which, is the submission to a deeper self. In general, it may be said that the lower self belongs to nature and the higher self belongs to God.

Dualism, then, if it is not to be confused with monism, rests upon the assumption that man combines both the terrestrial and celestial elements in him.

Dualism finds its earliest expression in the *Ṛgveda* which, barring a few exceptions, is the oldest literary document in existence. We have evidence that the worshipper in the *Ṛgveda* had a mature conception of an Almighty God and had consciousness of his own spirit and its relation to a power higher than itself. That consciousness is evidence of dualism.

By the time of the Upaniṣads, the conception of God has become the conception of self. This conception of self is not abstract or metaphysical, though it is spiritual. It would appear, then, that self is not a cold abstraction, but a God of love. It must be remembered that it is the higher and true self one is invited to love. One must distinguish the true from the false. The Upaniṣads constitute a definition of dualism between two selves, the natural self, on the one hand, and the religious self, on the other.

The *Bhagavadgītā* carries forward the dualistic interpretation of life with special emphasis upon the technique of self realisation. The senses are considered dangerous, because they interfere with clear vision and the apprehension of higher self or God. Men, therefore, gain wisdom not through the medium of senses, but through the medium of the spirit. The greatest foe that stands in the way of self realisation is desire that takes him in the direction of the senses. The desire that takes him towards the higher self is to be distinguished from it.

The *Bhagavadgītā* asserts with passionate conviction that the 'God' in man is indestructible and immortal. This higher self is not abstract, not mere reason or impulse or a set of emotions. The lower self, on the other hand, is everything which the higher self is not. It is destructible, because it is transitory and temporal. In conclusion, it may be said that the *Bhagavadgītā* constitutes a dynamic definition of dualism and the doctrine of two selves.

The variation between the Buddhist conception and the previous conceptions examined, constitutes a difference without a significant distinction (so far as the definition of dualism is concerned). The Buddha speaks less of God than do his predecessors, but there is no evidence that he obliterates the distinction between the lower self and the higher self or that he conceives of both as varying aspects of phenomenal nature. Although the Buddha does not deal in an affirmative way with God, he does not deny the supernatural.

The process of self-conquest (terminating in *nirvāṇa*) is positive, not negative. The approach is energetic to the last degree. The Buddha seems to present man in a constant state of warfare. The victory to be achieved is not over the external world, but over one's own self and for that reason, it is a thousand-fold more dear.

In conclusion, although the Buddha's doctrine teaches self-control, it goes beyond the simple rational admonition that desires should be checked.

They should be extirpated. One who has succeeded in this extirpation has secured freedom, freedom in a spiritual sense. Because the Buddha advocates such an emancipation, one may justifiably maintain that his gospel expresses dualism in a genuine sense, as the conflict between the lower and higher dispositions of man represented by good on one side and evil on the other.

—*DI* Vol. III No. 2, April 1963, pp. 46-60

Badwe, R. C.

VEDĀNTA DARŚANA AND THE FUTURE OF MAN

The following main doctrines of Vedānta, some of which are common to all the systems of Indian philosophy, will show effect of Vedānta-minded society on man :

1. There are three degrees of reality, *viz.*, absolute, phenomenal and illusory.
2. The world of appearance is phenomenal.
3. *Ātman* is immortal.
4. There is transmigration of the soul.
5. *Karma* is all important in life.
6. Other-wordly, *i.e.*, spiritual welfare is the supreme goal of human life, and so its realisation, and not that of this world, should be the target of all actions.
7. *Sannyāsa-dharma*—renunciation—is highly significant in human life.

In Vedānta-minded society, the outlook of the people will be liberal and wide. They will refuse to think in terms of selfish interest only, either for their own individuality or their society.

—*Vid.* Vol. VI No. 1, 1963, pp. 78-99

Bahm, A. J.

INTRODUCTION TO *BHAGAVADGĪTĀ*

The author has brought out another edition of the *Gītā,* of which the contents are divided into three parts : (1)—Introduction, (2)—Translation and (3)—Appendices to the topics discussed in the eighteen chapters. This article just reproduces the introduction. Chapter headings and titles of the appendices are also given.

According to the author, Śrī Kṛṣṇa was a man who lived several centuries before Christ. He must be viewed here as a character in a literary plot. In order to express such divine wisdom convincingly, he assumes the character of the Supreme Deity.

The *Gītā* is the greatest Hindu Scripture and a great book of mankind. It evaluates the ways in which each school of thought about the way to the ultimate goal is correct and how each may play its own peculiar role. The *Gītā* solution is simply that one should continue to live one's life, doing all that needs to be done, without believing that one deserves any reward for what one does. This solution is common to *karma-yoga*, *bhakti-yoga*, *jñāna-yoga* and *rāja-yoga*. It is disinterested interest, *niṣkāma-yoga*.

Anxiety, including anxiety about this apparent paradox of life being resolved, is itself the enemy of peace and tranquillity. The purpose of the *Gītā* is to help man to attain confidence in living.

—*Bha.* No. VI Pt. 1, pp. 81-101

Balasubrahmanyam, R.

THE PLACE OF *KARMA* IN THE ADVAITIC SCHEME OF DISCIPLINE

Maṇḍanamiśra, in his *Brahmasiddhi*, discusses seven views regarding evaluation of *karma* and its relation to knowledge. He rejects five of them and accepts the remaining two.

(1) He refutes the view that injunctions of the ritualistic portion of the Veda are as much useful as that of Vedānta for getting the knowledge of the Self or Brahman, as they divert men from natural activities to the meditative activity leading to the realization of Self. His argument is that there is no conflict between the Vedic *karmas* and the natural activities. (2) He rejects the view that *karma* is subsidiary to the knowledge of the Self, as it enables us to acquire it by killing desires through enjoyment. The assumption that the enjoyment of the desired object leads to the extinction of the desire is wrong. (3) The theory that one becomes eligible for Self-knowledge only by discharging the three congenital debts (*ṛṇa-traya*) is untenable, because the scripture permits one to adopt any order of life one desires. No *āśrama* is compulsory. (4) Maṇḍana obviously does not accept the view that knowledge of the Self is a purificatory subsidiary and stands in a subordinate relation to *karma*. Such a relation cannot be established either through context or through syntactical connection. (5) That there is no relation whatsoever between *karma* and knowledge, as the two are fundamentally opposed to each other, is not acceptable to Maṇḍana on the ground that they do not exist at the same time and are related as means and end. (6) Maṇḍana maintains that both *karma* and meditation play a vital role in bringing about Self-realization. All the *karmas* prescribed by the Vedas are bifunctional in character. They are conducive to their respective results and are at the same time useful to Self-realization. (7) Maṇḍana also accepts the view that *karmas* are intended to purify the person and make him fit for Self-realization. He considers the scheme of discipline available to a competent householder to be more efficient than that which

a competent *Sannyāsin* can avail himself of. He suggests a synthesis of contemplation and *karma* through a synoptic vision.

—*PB* Vol. LXVIII Nos. 10-12 Oct.-Dec. 1963, pp. 488-94; 534-38; 569-74

Betai, Rameshchandra Sunderji

KAṬHAKOPANIṢAD AND VALLABHA VEDĀNTA

The Bhāṣyakāras have depended much on the Upaniṣads, the first of the philosophical trio (*prasthānatrayī*). It is, therefore, interesting to note how the authors of Bhāṣyas make use of the Upaniṣads and interpret them. The present article proposes to study the relation between *Kaṭhakopaniṣad* and the Vallabha Vedānta. In the first part published here, the author summarises the philosophy of the *Kaṭhakopaniṣad* and the main doctrines of Vallabha Vedānta.

—*IPC* Vol. VIII No. 3, September-December 1963, pp. 183-98

Bhatt, G. H.

ŚRĪ VIṬṬHALANĀTHAJĪ'S CONTRIBUTION TO ŚUDDHĀDVAITA VEDĀNTA

Śrī Viṭṭhalanāthajī (1516-1586 A.D.) has made a rich contribution to *Śuddhādvaita* School of Vedānta by writing (1) *Bhāṣya* on the *Brahmasūtras* III.2.34 to IV.4.22, (2) *Vidvanmaṇḍana* (the first dialectical criticism from the *śuddhādvaita*-Vedānta angle), (3) *Bhaktihaṁsa*, which distinguishes between *upāsanā* and *bhakti*, (4) *Bhaktihetunirṇaya*, (5) *Śṛṅgāra-rasa-maṇḍana*, which describes Kṛṣṇa as the embodiment of Śṛṅgāras, (6) *Ṭippaṇī*, a commentary on Śrī Vallabhācārya's *Subodhinī* on the *Bhāgavata* X.1-32 and X.44, (7) *Prakāśa*, a commentary on the *Bhāgavatārtha-nibandha* IV. 35-230 and V.1-135-$\frac{1}{2}$, (8) *Gītārtha-vivaraṇa*, (9) Commentaries on *Yamunāṣṭaka*, *Siddhānta-muktāvalī* and *madhurāṣṭaka* of Vallabhācārya and on the *Gītagovinda* of Jayadeva and *Nyāsādeśa* stanza of Vedāntadeśika and (10) many hymns and prayers.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 170-73

Bhatt, S. R.

CONTRIBUTION OF VEDĀNTA TO ORGANICISM

Organicism is a theory which postulates a unity which expresses itself in and through the diversity of forms and functions. Organs are not intelligible save by the idea of the organism, and the organism also is not conceivable without any reference to its organs. Thus organicism regards one and many as members of an organic whole, each, having indeed, a being of its own, but a being that implies relation to the other. The chief value of this system lies in the fact that it recognises the inalienable individuality and the reality of the manifold finite spirits and matter and assigns them a proper place and value in the unifying conception of an all-embracing unity (or Absolute) without, in any way, destroying its Supreme perfection. This theory of organicism has much in common with Rāmānuja's *Viśiṣṭādvaita* Vedānta, the doctrine that was developed centuries before the theory of organicism was formulated in the West.

The problem of one and many has been solved by Rāmānuja by making many the predicate of one, by assimilating differences as attributes of one unitive synthesis. The plurality is accepted, but the pluralistic view is rejected, since many is made the mode of one. The *raison de etre* of Rāmānuja's system is the idea of God as *Śarīrin* Who is the Supreme soul with matter and soul as His body.

—*IPC* Vol. VIII No. 3, September-December 1963, pp. 136-39

Bhattacharya, S.

A STUDY OF THE MEANING OF LIṄ

According to the Mīmāṁsā school, the import of the Vedas lies in *Kriyā* and the Vedic statement which prompts one to *Kriyā* is called *codana* or *vidhi*. Of the two great scholiasts of that school, Kumārila takes *kriyā* in its literal sense, *viz.*, an act which has a Vedic sanction. Prabhākara, on one hand, takes *kriyā* to mean *apūrva*, *i.e.*, an unseen acquisition inhering in the performer of a Vedic act, and leading to a result (heaven, etc.) and, on the other, argues that the Veda gives an injunction like 'one desirous of heaven should perform sacrifice.' It can only mean that the sacrifice leads to heaven. But the sacrifice, being a transitory act, cannot last till the attainment of heaven and, therefore, it cannot be the cause of that attainment. Hence, Prabhākara says that the Vedic *kriyā* does not mean the external act of sacrifice, but *apūrva* produced by the performance of that *kriyā*, as stated above.

The question is, what is the meaning of the suffix *liṅ* (in *yajeta*) in the sentence of the Vedic injunction like '*svargakāmo yajeta*' (one desirous of heaven should perform sacrifice). Obviously, that which serves as the content of the knowledge promoting the determination for the performance of an act is the meaning of the *liṅ*. It must be admitted that the knowledge, *viz.*, *apūrva* is worth striving for, is the main spring for arriving at the determination for the performance of sacrifice. In other words, the knowledge of *apūrva* as a worthy pursuit promotes determination. The knowledge of the worthiness of pursuit (*kṛti-sādhyāta*) in relation to *apūrva* is the meaning of the *liṅ*, according to Prabhākara.

According to Kumārila, however, the knowledge that the speaker wishes one to do this act, *i.e.*, the intention of the speaker (*vaktṛ-abhiprāya*) is the meaning of *liṅ*. But this meaning is applicable only to secular words.

In the case of the Veda of which there is no author, there cannot be any question of the intention of a conscious agent. Therefore, in the case of the Veda, Kumārila recognises an extraordinary property (*alaukika dharma*) inherent in the *liṅ* itself. Kumārila calls it *abhidhā* by name.

After giving the views of two principle authorities on Mīmāṁsā, the author also examines the view of grammarians and logicians in this connection.

—*Jker. U* Vol. XII Nos. 1-2 (*Silver Jubilee Special*), 1963, pp. 6-16

Chattopadhyaya, B.
ĪŚOPANIṢAT

The author examines four verses in the *Īśopaniṣad* and comes to the conclusion that Rāmānuja's interpretation of these verses is more appealing than that of Śaṅkarācārya.

—*IPC* Vol. VIII No. 3, September 1963, pp. 179-82

Chaudhary, Rajendra
THE CRITIQUE OF THE *SYĀDVĀDAMAÑJARĪ*

The author has refuted the criticism of the Nyāya philosophy given in the Jaina work, *Syādvādamañjarī*. He has taken cudgels against the argument advanced by this text against *Māyā-vāda* as found in the Vedānta. He has also refuted the doctrine of *Anekānta-vāda* of Jaina philosophy and has supported the position of the Sāṁkhya.

—*Med.* Vol. II Pts. 1-2, 1962-63, pp. 23-52

Dash, Mahesh P.
INTER-RELATION BETWEEN VAIṢṆAVISM AND ŚAKTISM IN ORISSA

Though Śaktism held its sway over the people in Orissa throughout the last twelve centuries, the cult was much influenced by other cults of Hinduism, namely, Vaiṣṇavism and Śaivism and by other minor cults. The facts that in all temples which represent *Śivaliṅga* by the side of Jagannātha and Durgā, Jagannātha is associated with Śakti and that many Tāntric texts describe Jagannātha as Bhairava and Vimalā as Bhairavī, clearly establish the relation between Vaiṣṇavism and Śaktism in Orissa.

The central figure in the famous temple of Jagannātha is known as Subhadrā, who is no other than Ekānaṁsā, one of the manifestations of Durgā or Kātyāyanī. Probably, Ekānaṁsā was originally a Yādavī, as described in the Khila-Harivaṁśaparva of the *Mahābhārata* and the *Trikāṇḍaśeṣa* of Puruṣottama, who was later on deified. By the 8th century A.D., the identification of Ekānaṁsā-Durgā with Subhadrā was complete and by the time of the composition of Utkala-Khaṇḍa of the *Skanda-purāṇa*, *i.e.*, by the 11th century, the Śākta deity was completely Vaiṣṇavised.

Agrawala's researches push back the interrelation between Śaktism and Vaiṣṇavism in the plastic art to the beginning of the Christian era.

Sterling has recorded that, according to orthodox interpretation, the three images of Jagannātha, Balabhadra and Subhadrā represent Viṣṇu, Śiva and Durgā, respectively and that the Jagannātha religion in its final phases sought to synthesise the three main cults of Hinduism.

—*OHRJ* Vol. XI No. 4, 1963, pp. 273-81

Devi, V. Yasoda

ŚRUTADEVĪ

High priority is accorded to learning in Jainism, and Śrutadevi is its Sarasvatī. She is a sectarian goddess, but the Jainas of both the sects admit her into their pantheon.

The name Śrutadevī speaks for the veneration the Jainas had for the Vedas. Śrutadevī presides over the preaching of the Tīrthaṅkaras and the Kevalins and has been an essential object of worship for the Jainas from early times. She has many votaries among the Buddhists and the Hindus.

Jaina iconography gives four hands to Śrutadevī and her vehicle is the swan according to Śvetāmbara sect and peacock according to the Digambara Jainas. There are several images of the goddess with hands varying from two to sixteen in number.

Of the various images of Śrutadevī, the earliest is in the Lucknow Museum dated the 54th (44th) year of the Kaniṣka era. It has only two hands. Śrutadevī of Devagarh has a lute in her hands. There is an image of Śrutadevī in the Naminātha Jinavya (between the 10th and 13th centuries) in Malkhed.

—*JAHRS* Vol. XXVIII Pts. 3-4, 1962-63, pp. 65-68

Dhavalikar, M. K.

THE ORIGIN OF SAPTAMĀTṚKĀS

The number of names of the *Saptamātṛkās* vary in different texts. The Purāṇas give different versions of the circumstances in which they were created by Śiva, Brahmā or other gods.

Their sculptures occur only after the beginning of the Christian era and the epigraphic evidence of their existence is found first of all in the Gupta period.

There are references in the *Ṛgveda* which testify to the existence of the *Saptamātṛkās* in the early Vedic period.

In some of the figurines found in the Indus valley, the author sees the earliest plastic representation of the *Saptamātṛkās*. Furthermore, he establishes a similarity between the *Ṛgvedic* depiction of the *Saptamātṛkās* and the above mentioned figurines, and concludes that they were essentially water-deities that represented the seven sacred rivers of the Panjab.

—*BDCRI* Vol. XXI, 1963, pp. 19-26

Dravida, Narayana Sastri

SĀṀKHYA DARŚANA KĪ KUCHA GUTTHIYĀN (SOME OF THE PROBLEMS OF SĀṄKHYA PHILOSOPHY)

According to the Sāṁkhya, it is only in the state of feeling (*bhāvanā*) that the experiencer finds himself in closest contact with the object of its experience. Sāṅkhya recognises feeling as a means of acquiring knowledge only in its forms of unmixed pleasure, pain and insensitiveness (*jāḍya*). In states of feeling, proximity of the subject and the object is so great that it serves as an aid to the grasping of the true nature of the object. It is in the background of feeling that objects are apprehended in the shape of *guṇas*. Like the *guṇas*, pleasant and unpleasant mental states are constantly changing.

According to Sāṁkhya, change is always continuous. If, during the time, an object is being apprehended, and particular feeling lasts for sometime, it is natural to believe in the existence of a substance corresponding to that feeling, but that substantial object cannot be anything like a fixed self-sufficient substance. By its very nature there must be incessant change in it, and in a constantly changing object the simultaneous presence of different qualities is quite possible. A state of feeling does not come to an abrupt end as soon as another feeling succeeds it. It continues as a potentiality even when the next state is actualised. Hence no object is ever experienced in its pure or unmixed condition.

—*DT* Vol. IX No. 1, January 1963, pp. 23-27

Dube, S. P.

BHĀRATĪYA VICĀRADHĀRĀ MEN KARMAVĀDA (KARMAVĀDA IN INDIAN THOUGHT)

Vedic *karmavāda* is a development of the idea of *ṛta*. In the *Bṛhadāraṇyaka Upaniṣad*, *karma* is said to mean deed (*kriyā*) as well as idea (*kāmanā*).

There are three views regarding the working of *karma* in Indian thought:

(1) *Karma* acts: the Jainas, Buddhists and Mīmāṁsakas subscribe to this view.

(2) God (*Īśvara*) disposes the results of *karmas* of the *jīvas*: Rāmānuja and Śaiva-siddhāntins believe it.

(3) *Karmas* have only apparent and no real existence. They are apparent by nescience. When prescience destroys nescience, *karma* ceases: Śaṅkarācārya was the exponent of this view.

—*Pra.* Vol. VIII (2), March 1963, pp. 193-200

Hacker, Paul

SRADDHĀ

Śraddhā is, in Hinduism, required for all the four paths of salvation, *viz.*, *jñāna*, *karma*, *bhakti* and *yoga*. In philosophical and religious contexts, two sorts of *śraddhā* can be distinguished: intellectual *śraddhā* and ritual *śraddhā*. Intellectual *śraddhā*—faith, belief, reliance on the teacher's teaching—is a prerequisite to *jñāna*, but it occurs in the practices of *karma*, *bhakti* and *yoga* also. In the hymns of the *Ṛgveda*, (ritual) *śraddhā* means trust in a god who, it is hoped, will fulfill one's desires. There are always two constituents in that sort of *śraddhā*, which precedes and accompanies religious action: trust and desire. This *śraddhā* is, as it were, the vehicle that carries the desire to the deity to whom sacrifices are offered and on whom one relies for the fulfilment of one's desire. In the epoch of the Brāhmaṇas, personal religion disappears and, as a consequence of this change, the object of *śraddhā* is no longer a god, but either the officiating *ṛtvik* or the rite performed. *Śraddhā* becomes the firm belief that the rite will bring about the fulfilment of one's desire. Performance of rites without *śraddhā* is invalid; *śraddhā* is particularly the religious element in all religious actions. This view can be traced also in the *Bhagavadgītā*. As the belief inherent in *śraddhā* includes the hope that one's wish will come true, it is understandable that *śraddhā* is often co-ordinated with *satya*, truth, for *śraddhā* which will not come true is not *śraddhā* but doubt. As it is a mental effort, it could be described as a sort of *tapas* or ascetic practice.

In later times, the two constituents of religious and ritual *śraddhā* and their relationship to each other are variously modified. In the Buddhist *Milindapañha*, *śraddhā* is defined as consisting of *sampasādana*, *i.e.*, sedateness or tranquility of mind, and *sampakkhandana*, *i.e.*, 'leaping over'. The original 'trust' appears here in three psychological transformations. Firstly, 'sedateness' is the psychological state of a person who trusts. Secondly, the 'leaping over', *i.e.*, effort, is practised in imitation of a person who is regarded as a model in the reflexion: 'If he has succeeded, I must also succeed.' But there is no strictly personal relationship to that model person. He is only considered in order to rouse one's own self-reliance. This self-reliance, is the third transformation of trust traceable here. The interpretation of *śraddha* given by the Buddhist thinker has strongly influenced the Hindu *yoga* and perhaps some passage in the Upaniṣads and the *Gītā* may also be explained as involving similar views. The desireless *śraddhā*, *e.g.*, of the *Gītā* 17, 17 may easily be interpreted as sedateness plus zeal. Zeal, corresponding to the *sampakkhandana* of the *Milindapañha*, is clearly a transformation of the 'desire' that from ancient times was inherent in *śraddhā*. In the explanations of *śraddhā* given by commentaries on the *Bhagavadgītā*, the two constituents—trust and desire—are always preserved, though in different variations and with occasional additions of other features. In connection with 'giving', the first of the two constituents (originally 'trust') appears as respect for the person on whom a gift is bestowed, a respect that abstains from criticising the weaknesses of the recipient of the gift, acknowledges his merits, sympathises with him, etc., the second constituent (originally 'desire') has taken the form of zeal in bestowing the gift.

—*WZKSO* Band VII, 1963, pp. 151-89

Hasurkar, Shrinath S.

THE UNDEFINABILITY OF CONTRARIETY AS PROPOUNDED BY ŚRĪHARṢA

The present study aims at an objective presentation of the main arguments that Śrīharṣa has put forth to expose the fundamental undefinability and the consequential invalidity of the concept of contrariety, and intends to throw light upon *Khaṇḍana-Khaṇḍa-Khādya* from this angle of approach. Among others, the following three definitions of contrariety are critically examined and forcefully and effectively controverted by Śrīharṣa : (1) non-co-existence of things, (2) *paraspara-pratikṣepakatvam* and (3) invariable non-existence of the being or of the non-being in a place where there is the existence of the non-being or the being.

The sub-title *anirvacanīyatā-sarvasvam* which *Khaṇḍana-Khaṇḍa-Khādya* has earned is, therefore, justifiable and the book has proved to be of great importance.

—*Med.* Vol. II Pts. 1 & 2, 1962-63, pp. 145-53

Joshi, M. V.

THE CONCEPT OF MOKṢA IN VALLABA VEDĀNTA

The school of Vallabha Vedānta lays more stress on *bhakti* than *jñāna* or *karma*. Vallabha's commentary, the *Aṇubhāṣya*, on the *Brahmasūtra*, *Tattvadīpa-nibandha*, *Subodhinī*, *Ṣoḍaśa-granthas* and other works help us in understanding his views on *mokṣa*. Vallabha tells us that there are three main types of soul, *viz*., *puṣṭi*, *maryādā* and *prāvāhika* and declares that an *adhikārin* must have faith in his *Guru* and perform various ceremonies to wash away his impurities.

Bhakti alone is the means for liberation, *jñāna* is only accessory to it.

The dissolution of the sense-organs and mind of both *vidvān* and *avidvān* is similar up to the *nāḍī-praveśa*. But there is a difference in their departure. The *vidvān* goes out by the *śatādhikā* or *suṣumnā-nāḍi*. The soul of the *puṣṭimārgi-bhakta* directly merges in the *svarūpa*.

The followers of *karma-mārga* enjoy the fruits of the *karmas* in *svarga*. The *jñānis* have their liberation in the form of absorption in *akṣara*, a total merger in the *akṣara*, hence this is as good as suicide. It is through the *śuddha-puṣṭi* or *parama-anugraha* of the Lord that one becomes fortunate to get entrance into the *nitya-līlās* that go on eternally in the *vyāpi-vaikuṇṭha*. The devotee engrosses himself physically, mentally and spiritually in the *sevā* which is his life-breath. *Mokṣa* is called *sāyujya*, an absolute non-return from this state.

The *nirguṇa* and *saguṇa-mukti* have been beautifully described in the works of this school. The *puṣṭi-mārga*, *puṣṭi-bhakti* and *puṣṭi-mukti* are the key-notes in the school of Vallabha. The souls get admission only when the Lord desires so. The *śaraṇāgati*, *ātmanivedana*, *dainya*, *śraddhā* and *viśvāsa* are the characteristics. Then alone Lord makes him experience eternally the *nitya-līlā*. Vallabha's concept of *mokṣa* is the culmination of the *Path Divine*.

—*SSP* Vol. III No. 2, August 1963, pp. 69-80

Joshi, R. L.

SĀṀKHYATATTVAKAUMUDĪ (A PHILOSOPHICAL STUDY)

Vācaspati's *Sāṁkhyatattvakaumudī*, a commentary on the *Sāṁkhyakārikā* of Īśvarakṛṣṇa, is one of the standard works in the available literature of the Sāṁkhya philosophy.

The author evaluates Vācaspati's commentary in comparison with the other commentaries.

Vācaspatimiśra suggests the inequality of the Vedic actions and holds that *Prakṛti* is productive and not itself a product.

His arguments for establishing the value of inference as a means of proof and his refutation of the Cārvākas are commendable. He has tried to establish the priority of inference over the *śabdapramāṇa*. Vācaspati includes the rest of the *pramāṇas* into the accepted three. While elucidating the more technical and non-philosophical topics like error, disability, contentment and perfection, Vācaspatimiśra gives two interpretations of the five forms of perfection.

Vācaspati has tried to refute objections against *prakṛti* as the cause of the world on the lines of the *kārikā*. He has explained the *kārikās* more scientifically. The *satyārthavāda* of the Sāṁkhya is explained in detail and the possible objections are very strongly refuted. The cause of the world has been proved to be *avyakta*.

The author discusses the difference between the philosophies of Vijñānabhikṣu and Vācaspati about the Sāṁkhya.

—*OT* Vol. VII Nos. 1-2, January-April 1963, pp. 17-36

Kale, S. V.

YOGA AND MODERN PSYCHOLOGY

Yoga is a system of physical culture. But more than that Yoga requires us to keep an eye on our subtle thought operations and to keep them on an even keel. The *yamas* and the *niyamas* are good psychotherapeutic preparations for removing the imperfections of our attitudes, all of which boil to unsteadiness in thought, feeling and behaviour and on all pervading sense of egoism.

—*JYI* Vol. VIII No. 5, December 1962, pp. 72-75; Vol. VIII No. 6, January 1963, pp. 89-92

Kulkarni, P. G.

SOME ASPECTS OF UPANIṢADIC PSYCHOLOGY

The Upaniṣadic texts try to analyse *manas, citta, buddhi, jīva,* etc. These texts belong to four chronological groups.

The Upaniṣads of the first group deal with *ātman* as the first principle. The *pañca-prāṇa* theory (*ChāndogyaUpaniṣad*) is also quite significant in this connection.

The thinkers of the Brāhmaṇopaniṣadic group, the second group, expound the supreme importance of *ātman* as the basic reality in man and also in the universe. The mind, here, is regarded as the faculty responsible for thinking.

The *buddhi* is clearly distinguished from the mind according to the third group of Upaniṣadic texts.

The fourth group of texts shows its immense interest in *ātman* and develops a philosophy dominated by the Sāṁkhya and Yoga concepts.

Thus the early Vedic texts divorced soul from mind. The later portions of the *mantras* speeded it up and the Upaniṣads completed it. *Manas*, many times, figured as a governor and restrainer of the turbulent senses. There are certain terms which are almost synonyms of *manas*. The individual self was sought to be particularised by the doctrine of the five sheaths (*kośas*). The two concepts of the *ātman* and the individual self developed simultaneously and influenced each other to reach the identification of the microcosm and the macrocosm.

—*OT* Vol. VII Nos. 1-2, January-April 1963, pp. 1-16

Marshall, Margaret Wiley

EXISTENTIALISM : SUSPENSION BRIDGE TO INDIAN THOUGHT

(Two existentialist concepts, ambiguity and nothingness, have been discussed by the author in the first instalment of this essay. In the present essay, she continues her analysis of existentialist concepts in order to make the Oriental concepts of *nirvāṇa, mokṣa* and *māyā* more clearly intelligible).

As we might expect from our study of ambiguity, there are two possibilities present at any crucial moment of decision. The individual may, at this point of his career, slip into the vacuum of essential groundlessness by becoming hopelessly entangled in the veil of *māyā*, or he may lay hold upon divinity by rending the veil. *Māyā* may be looked upon both as obscuring the truth and as revealing it by glimpses to the earnest seeker after *mokṣa*. Though the delusions of *māyā* have no validity, we may, through the changing veil itself, discern the 'self-shiningness' of being.

Something of this revelatory and even creative aspect of *māyā* is hinted at when Heidegger says that the world, as we experience it, rests ultimately on nothingness. It must be remembered that there are almost as many concepts of nothingness as there are existentialists.

As for *mokṣa*, Heidegger, with refreshing insight, pushes his concept of freedom very close to the Indian border. It is in marked contrast with the conception of freedom usually preached by the social scientists.

The ethics of Vedānta has for its goal the realising of the unveiled Brahman. Between man as he is and as he hopes to be, lies the vast realm, which we have heard the Existentialists describe in terms of clashing opposites, of partial truths. One of the distinctive achievements of Hindu thought has been the ample provision which it makes for the various stages which men reach in this realm along the road to Brahman.

The implications of this Vedāntic view are anticipated in the Upaniṣads, whose insistence upon 'joy of harmony . . . to be derived from the struggle of discordant elements' underlies Vedānta. Movement and development are key-words in this intermediate realm, as in Existentialism, and without the contradictions there could be no life of the spirit, yet man must not lose himself in the contradictions and become so at home there that he forgets his ultimate goal.

The Jain principle of seven-fold predication, when applied to the non-absolute or the finite, leaves it solidly in place as a real concept. The Jain emphasis upon the fact that the spiritual and the material, although perhaps opposed to each other, 'do not seem to be opposed to the unity which is a synthesis of opposites' leads to the hypothesis of 'a concrete universal, a reality at once divided and united.' This sounds very much like the metaphysical counterpart of Jaspers' 'unfanatical absoluteness, . . a decisiveness which remains open.'

Both Existentialism and Indian philosophy agree that man must learn to live with contradictions as the very stuff out of which the higher truth is wrought. The Jainas have made the most creative use of contradiction by, first of all, taking out its sting. The Jain concept of change is not in conflict with that of persistence. Heidegger also says the same thing.

It is true that, to some, Existentialism advertises itself as atheistic and to some as theistic, but both, by their conviction that existence preceds essence, are driving towards a oneness indescribable except in terms of a paradox. As we read in the *Bṛhadāraṇyaka Upaniṣad,* this Brahman is 'unseen but seeing, unheard but hearing, unperceived but perceiving, unknown but knowing.'

There are many other areas, too, in which Existentialism and Indian thought approximate each other and in which, therefore, Existentialist literature reminds one of Indian literature. Jaspers and Emerson have re-echoed the ultimate oneness of man and man like the oneness of Ātman and Brahman preached in the Vedānta.

In Existentialism the West has come to see the necessity of an 'indefinite approximation', all the previous certainties having collapsed and hence it should be in the mood to take advantage of the freedom which can be underwritten only by non-attachment to partial truths, a process which we have seen illustrated in the Jaina doctrine of *syādvāda.*

Śrī Aurobindo, in the 19th century, set out on his quest for truth, determined not to be hampered by adherence to any creed or system. Jaspers in Germany seems to have been echoing the Bengali saint when he asserted, 'the possession of truth as though it were conclusively asserted in fact breaks communication off.'

Schopenhauer, the acknowledged father of Existentialism, was attracted by such thoughts in Indian philosophy when he came upon them in the inadequate Latin translation of the Upaniṣads by Anquetil Duperron and with a sense of having discovered the road to truth, he has written the preface to his *Welt als Wille und Vorstellung.*

—*VBQ* Vol. XXVIII No. 2, 1962-63, pp. 116-38

Mittal, Kewal Krishan

THE CĀRVĀKA ETHICS

In Indian thought, ethics has not been treated as an independent subject of study. Ethical ideas, however, are to be found in works on Polity, Law, Economics, History and Philosophy, where they are mixed up with other ideas.

We do not possess any authentic book on the Cārvāka system of Indian philosophy. The views of this system are reproduced by the authors of books on other systems of philosophy. Hence we have perverted account of the doctrines of this system.

There is no doubt as to the importance of this school in the history of early Indian philosophy. But handicapped as we are, by not having any authentic record of this school before us, we can say that at least the ethical position of the school as presented to us is doubtful.

A follower of this school is presented as an egoistic hedonist seeking pleasure, unconnected with the question of purity or impurity of the means and morally irresponsible to the needs of his own life and those of humanity in general. But this view is not warranted by the description of the Cārvāka system given in the *Sarvadarśana-saṁgraha*. It appears that the Cārvākas wished to live in an ordered society, as they were ready to follow the commands of a king and tried to avoid superstitions and belief in the authority of a supernatural kind (the Vedas).

It would, therefore, follow that the school was a positive and rationalistic movement.

The Cārvāka system has a resemblance to Epicureanism.

—*BI*(*E*)*S*, 1963, pp. 51-59

Modi, P. M.

ŚUDDHĀDVAITA VEDĀNTA INTERPRETATION OF *BRAHMA-SŪTRA IV*. 1

The author believes that the *kārikās* and the *aṇubhāṣya*, which are both Śuddhādvaita texts, differ in their interpretation of *Brahmasūtra* IV. 1. While the *kārikās* clearly say that the seeker at this stage is a *Brahmavid* and that he has certain duties to perform while he is alive, the *aṇubhāṣya* does not emphasise these points.

The author has tried to find out an interpretation of *sūtras* IV.1. 1-19, as meant by Bādarāyaṇa himself from which he refers the reader to his *Critique of the Brahma-sūtras*, Pt. I, p. 308 ff. As to other interpretations, he thinks that the one found in the *kārikās*, though not entirely the one meant by Bādarāyaṇa himself, is the only interpretation which makes out the important fact that the subject of *Brahmasūtra* IV is the *Brahmavid*, and not the *Brahmajijñāsu*, as Śaṅkara believed. The *sūtra* tells us what a *Brahmavid* naturally does, how he naturally behaves and where he naturally lives.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 164-69

Muni Nagaraja

BHAGAVĀN MAHĀVĪRA KĪ 2500Vīn NIRVĀṆA JAYANTĪ (2500TH NIRVĀṆA JAYANTĪ OF BHGAVĀN MAHĀVĪRA)

The Jainas would be celebrating this *Jayantī* on *Kārtika Amāvāsyā* in 1973. Regarding the date of the *nirvāṇa* of Mahāvīra both sects of the Jainas—*Śvetāmbara* and *Digambara* are in agreement. *Nirvāṇa* of Mahāvīra took place in 527 B.C., in accordance with which the *nirvāṇa-jayantī* has been proposed to be celebrated in 1973.

—*Anc*. Vol. 16 No. 4, October 1963, pp. 147-49

Naidu, P. S.

METAPHYSICAL FOUNDATIONS OF *BHAGAVADGĪTĀ*

Śrī Kṛṣṇa is the only reality behind the external world and he is also the source of Ātman. It is beyond human reason to find out the purpose behind the creation of the universe. But the *Gītā* says that *Vidyā Māyā* which is the power of Lord is responsible for the creation. The individual is a part of Īśvara Who is greater than all parts put together. Body and mind, on the other hand, evolve out of Prakṛti and are composed of three *guṇas*. Sense-enjoyment obscures the vision of the Self and creates false sense of values. This is due to *Avidyā Māyā*.

The *Gītā* is also called Yoga-śāstra. It teaches the way to the realization of the ultimate reality. *Jñāna, bhakti* and *karma* are the paths which lead to the transformation of knowledge into spiritual wisdom, beauty into holiness and good action into Godly worship. As a result, man attains *mokṣa*.

There is a scale of values for the spiritual development of man. Economic, physical, social, psychological and philosophical values lead to the supreme value of Self-realization. Of these, each preceding value is absorbed in the succeeding value. We have to transcend these values successively to reach the final goal of liberation.

—*VK* Vol. XLIX No. 10, February 1963, pp. 423-29

Nandimath, S. C.

THE ŚAIVĀGAMAS : THEIR LITERATURE AND THEOLOGY

On the basis of (1) *Viveka-cintāmaṇi* of Nijaguṇa Śivayogi, (2) *Vacana-śastra*, (3) the *Paddhati* of Īśāna-Śiva, (4) the writings of Aghora-Śiva and Rāmakaṇṭha, (5) *Siddhāntasāra-paddhati* of Mahārājādhirāja Bhoja, (6) the *Kiraṇāgama*, (7) the *Pārameśvara-tantra*, (8) the *Niśvāsatattva-saṁhitā* and *Niśvāsākhya-mahātantra*, (9) the Pallava inscriptions on the Kailāśanātha temple at Kāñcīpuram and those from Amarāvatī, the author holds that the 6th century can be taken approximately as the upper limit for the date of the Śaivāgamas.

Kriyā-pāda, *Caryā-pāda*, *Yoga-pāda* and *Jñāna-pāda* are the four divisions of the contents of the Śaivāgamas. They seem to attach more importance to *kriyā* and *Caryā* than to *Yoga* and *Jñāna*.

The Śaivāgamas are important sources of information about town-planning, architecture, iconography and similar aspects of culture. In the Śaivāgamas, it seems that the introduction of images is primarily meant as an aid to mental concentration.

The Śaivāgamas hold the *liṅga* as a symbol of the formless Śiva. The *Jñāna-vidhi* prescribed by the Śaivāgamas contains all *vaidika* elements. In *arcanā* also the *mantras* used are Śaiva, though *Hum Phaṭ*, *Svāhā*, *Vauṣaṭ*, etc., of the *Vaidika mantras* are also present.

A Śaiva must never eat anything without first offering it to Sadāśiva. Establishment of fire also has importance. The *Kāmika* shows the superiority of Śaivism to Brāhmaṇism by laying down that the uninitiated Brāhmaṇas should use only *Vaidikāgni*—not *Miśrāgni* or *Śaivāgni*, that *Śaiva-mantras* must not be mixed with *Vaidika-mantras*, that *Homa* in the Śaivāgni is the best and that in the *Vaidikāgni* it is not good.

From the description given in the *Kāmika* it appears that in the matter of establishing fire very little of the Vaidika form is retained, yet the names of the rituals and the necessity of fire for performing them are preserved.

Nityotsava, Mahotsava and Snapana are Śaivite ceremonies unknown to the Vedas.

The Śaivāgamas believe in the efficacy of the caste system and the *Varṇāśrama-dharma* and there is no sign in them of antipathy towards the Vedas.

Of all the ceremonies, initiation is the most important. In this ceremony, the *Vaidika mantras* are not used and the process is in no way similar to the Upanayana ceremony, *Śaiva-dīkṣā* is entirely peculiar to the *Āgamas*.

The *Kāmika* insists on the initiation of women, but the sentiment of putting them in the rank of the Śūdras seems to be lingering in this Śaivāgama and for a Śūdra the *Kāmika* prescribes a different process, though the *Sāṁkhya-dīkṣā* is open to members of all castes.

From the very beginning, Śaivism seems to have strongly supported Yoga practices. The Yoga system seems to be Śaivite in its origin, as Śaivite elements are visible in the works of Patañjali.

The *Jñānapāda* deals with Pati, Paśu and Pāśa. The conception of Pati, who is Lord Śiva, is highly philosophical. His three forms—Sakala, Sakala-Niṣkala and Niṣkala indicate that God is formless and can assume any form. He is always in union with Śakti, who is sometimes described as his inherent power and at other times as his *dharma*. Inseparably united Śiva and Śakti are the source of the Five functions—creation, subsistence, absorption, obscuration and the bestowing of grace.

Paśus or Souls are many and are impure in origin. They are entities different from Śiva, but possess *caitanya* which is veiled by the taint of impurity—*mala*.

Pāśas are three—Āṇava, Karma and Māyā, of which Āṇava alone is the original impurity. Māyā supplies objects of experience for the soul. Along with Karma it prepares the soul to remove Āṇava.

Of the principal Śaivāgamas, the *Kāmika* and the *Suprabheda* show an Advaita tendency. Īśāna-Śiva's interpretation of Śaivism is, however, inclined towards Viśiṣṭādvaita. Nijaguṇa calls it *Cidacid-viśiṣṭādvaita*.

There is a group of Śaivāgamas which resembles closely the Śākta-tantras. They attach greater importance to *mantras, cakras, yantras, mudrās*, etc. According to Saint Tirumūlar, the Veda with the Āgama is the truth, they are the words of the Lord.

The author has appended a bibliography of 45 books in English, 48 Sanskrit texts and 18 Kannada texts.

—*JKU* Vol. VII (*Humanities*), 1963, pp. 1-48

Narahari, H. G.

NYĀYAMAÑJARĪ STUDIES (SOME WITTICISMS OF JAYANTA-BHAṬṬA)

Of all the Sanskrit writers on philosophy, Jayantabhaṭṭa stands foremost for his wit, humour and repartee. This article contains some of the examples of humour and wit found in the *Nyāyamañjarī* of Jayantabhaṭṭa. Unfortunately witty remarks of Jayantabhaṭṭa which have been quoted are not explained or translated in the article. To give only one example, we quote the following from the article adding to that quotation the reference and explanation which are not given in the article itself.

Aho bata ime kebhyo bibhyataḥ śrotriyāḥ paraṁ kim api vaiklavyam upāgatāḥ, kaścāyam iyān santrāsaḥ viṣayagrhaṇakāle vijñānāgrahaṇa (and not '*vijñāna-grahaṇa*' as wrongly printed) *mātrakeṇa bāhyārtha-nihnava-vādinaḥ śakyāḥ śakyāḥ śamayitum.*

Against the idealist Buddhist who holds that there are no external objects and what is given in our knowledge of the external world is only our ideas which are wrongly supposed to be external objects, the realists of the Kumārila school hold that only the external objects are apprehended by our knowledge which itself is not apprehended at the time of the cognition of objects. That theory is held by Kumārila, according to Jayanta, in order to save the reality of external objects against the Buddhists. In doing so, the Mīmāṁsakas denied even the direct perception of knowledge to emphasise that only objects are perceived and not their knowledge. Ridiculing the theory of the Mīmāṁsakas, Jayantabhaṭṭa says"Fearing whom, alas, have these Vedic-scholars (*śrotriyas, i.e.*, the Mīmāṁsakas) developed such a defeatist mentality?. . . Why do they fear so much? The Buddhists who repudiate external objects can be silenced even by the Nyāya-Vaiśeṣika theory that 'at the time of the cognition of an object, the cognition itself is not cognized."

—*JKer.U* Vol. XII Nos. 1-2, (*Silver Jubilee Special*), 1963, pp. 1-5

Oberhammer, Gerhard

EIN BEITRAG ZU DEN VĀDA-TRADITIONEN INDIENS (A DISCUSSION ON THE INDIAN TRADITIONS ABOUT *VĀDA*)

In the present article, an effort is made to trace the early history of the traditions of *vāda* by comparing some of the early *vāda*-expositions such as *Carakasaṁhitā* vim. 8, 26-66, *Nyāyasūtras, Prayogasāraḥ* and the exposition of the *hetuvidyā* in the *Yogācārabhūmiḥ* and the *Abhidharma-samuccayaḥ*. In doing so, one finds similarities and dissimilarities, which lead to the conclusion that the dialectical doctrines of the oldest time, except those of the Sāṁkhya, had a common origin in the sense that they contained more or less the same views and the same topics, and that they developed slowly into different *vāda*-traditions. By 'tradition' in this context is meant a hypothetical continum, which is arrived at by putting ideas and theories of the same 'internal form' into relation with each other and by establishing thus a historical sequence according to the smaller or greater conformity with historically more clearly ascertainable theories of the same type. In the course of this article, three such traditions are distinguished : (*a*) the tradition of the *Nyāyasūtras*, (*b*) the tradition of the Yogācāra-dialectics and (*c*) the tradition of the ten-membered proof mentioned by Pakṣilasvāmin in his commentary on *Nyāyasūtra* I, 32.

(*a*) The tradition of the *Nyāyasūtras* takes its origin from a form of *vāda*-doctrine, which seems to be presupposed by Caraka. The *vāda*-exposition of Caraka itself is already a younger stage of development and corresponds roughly to the 'pre-form' of the first and fifth *Adhyāyas* of the present *Nyāyasūtras*, though it is not identical with it. Through a re-arrangement of the set of dialectical topics, this earlier form was then changed into the *vāda*-manual which has been supposed by W. Ruben and G. Tucci to correspond to the first and fifth *Adhyāyas* of the *Nyāyasūtras*. This manual was later enlarged by adding the second *Adhyāya* or at least parts of it (most probably after Nāgārjuna) and later on the third and fourth *Adhyāyas* of the *Nyāyasūtras*.

(*b*) From this *vāda*-tradition branches off another one before the time, when the *vāda*-exposition of Caraka was written. It becomes ascertainable first in the doctrine of the eight *vādadharmaḥ* as preserved at the beginning of the *Prayogasāraḥ*. This tradition develops into the *vāda*-doctrines as exposed in the *Yogācarabhūmiḥ* and later into those expounded by Asaṅga in his *Abhidharmasamuccayaḥ*.

(*c*) The third dialectical tradition takes its origin in circles other than those in which the other two *vāda*-traditions had arisen. It can be traced to those teachers who had used the *tarka*-concept in connection with the *anumāna* and must have developed later on into the doctrine of the ten-membered proof testified in the *Nyāyabhāṣya* and the *Yuktidīpikā*. This logical tradition seems to have had a certain relation also to the *tantrayuktayaḥ* and to have developed mainly in Sāṁkhya circles.

In an appendix to this article, it is shown through the analysis of the *Nyāyabhāṣya* on the *Nyāyasūtra* I.1.5, that there must have been at least two *Nyāya*-commentaries before the time of Pakṣilasvāmin. Whether the authors of these commentaries were commenting only on the old *vāda*-manual (first and fifth *Adhyāyas* of the *Nyāyasūtras*) or on the entire *Nyāyasūtras* cannot be ascertained.

—*WZKSO* Vol. VII, 1963, pp. 63-103

Pandeya, K. C.

ŚAIVA-DVAITADARŚANAM (PHILOSOPHY OF ŚAIVA DUALISM)

The author has thrown light on the philosophical elements of this philosophy while discussing its historical growth.

The tradition of Śaivism goes back to Harappa and Mohenjo-daro. According to the philosophers of Kashmira, like Somānanda and Abhinavagupta, Śaivāgama is without beginning like the Veda. Modern scholars have shown that Śaiva philosophy dates from the 2nd century A.D., because in the *Vedānta Sūtras* of Bādarāyaṇa this view is rebutted. So far two philosophies of Śaiva dualism have come to light: (1) Pāśupata philosophy and (2) Siddhānta-dvaita philosophy, but we have no text of the Pāśupata philosophy. We can reconstruct its doctrines from later works like the commentaries of Śaṅkara. On the other hand, we have ample literature on the Śaiva *Dvaita Siddhānta*, which was once popular in Kashmira, Madhya Pradesh, Gujarat, Kanauj and South India. Its doctrines are originally differing from those of other Indian systems of thought. According to them, the three basic principles are *Śaiva*, *Puruṣa* and *Mahāmāyā*. Within their framework function the thirty-three elements, about whose specification there is a difference of opinion among the commentators. The author has dwelt at length on the three basic principles of this philosophy and discussed its conception of *mokṣa.*

—*SS* Vol. XVIII Nos. 1-2, 1963, pp. 1-26

Pandeya, K. C.
ŚAIVĀDVAITA-DARŚANAM (THE PHILOSOPHY OF ŚAIVA MONISM)

Under this philosophy there are four doctrines : Nandikeśvara Darśana, Pratyabhijñā Darśana, Krama Darśana and Kula Darśana — each having its independent development and literature. Among them Nandikeśvara is the oldest. Its expounder Nandikeśvara is believed to be the teacher of Pāṇini. His commentary on the 14 Śaiva-sūtras is the first work on Śaiva monism. The main doctrines of this philosophy are the following:

Śiva creates the world by his free power (*svātantryavāda*). Śiva is monistic (*advaitavāda*), and the world is a mere appearance (*pratyayavāda*). *Nirguṇa Brahman* and *Saguṇa Īśvara* both are one. There are 36 elements in the world with Śivatattva as the 37th. The influence of this philosophy is perceptible in the works of Pāṇini, Patañjali, Bhartṛhari, Kaiyaṭa and Nāgeśa.

Somānanda, the teacher of Abhinavagupta, has presented Śaivādvaita as *Pratyabhijñā* philosophy. His time is 9th century. After him, Utpala and Abhinavagupta wrote on it. This doctrine is also known as *svātantrya-vāda, ābhāsa-vāda, sāṁvidadvaita-vāda, yathārthapratyaya-vāda, kāśmīra-Śaivādvaita-vāda,* etc. The author has pointed out the differences between this doctrine and other monistic ones. He has also discussed its influence on the works of the grammarian Bhartṛhari.

—*SS* Vol. XVIII Nos. 1-2, 1963, pp. 65-100

Pandeya, K. C.
ŚAIVĀDVAITĀDVAITADARŚANAM (ŚAIVA PHILOSOPHY OF *DVAITĀDVAITA*)

The author has discussed the Dvaitādvaita Lakulīśapāśupata philosophy and shown how it influenced the Viśiṣṭādvaita doctrine of Śrīkaṇṭha which is not very much different from that of Rāmānuja.

The inscriptions from Mathurā and Somanātha and the data of the *Vāyupurāṇa* and the *Ṣaḍdarśanasamuccaya* of Rājaśekhara prove that this doctrine originated in the 2nd century and was specially connected with the *Kṛṣṇa-Yajurveda.*

This doctrine is independent of other Pāśupata philosophies. According to it, there are five elements :

1. Pati (The cause of the universe)

2. Paśu (His activity)
3. Yoga
4. Vidhi
5. Duḥkhānta (*Mokṣa*)

The author has dealt with all of them and elucidated the difference between Bhedābhedavāda of this philosophy with other similar doctrines.

—*SS* Vol. XVIII Nos. 1-2, 1963, pp. 27-64

Pandeya, K. C.

THE THEORY OF ŚABDA-BRAHMA

Quotations are given from the *Ṛgveda*, the *Aitareya Brahmaṇa*, the *Ṣaṭ-cakra-vṛtti*, the *Mahābhārata* and the *Śrīmad-bhāgavata*, purporting to say either that speech is Brahma or that it is the first to be manifested and is the source of all created things. The author is of the opinion that the seers believed the word to be possessed of an unlimited power and, therefore, it has been identified with Brahma or the Supreme Spirit.

—*Bha.* No. VI Pt. 2, pp. 102-4

Paradkar, M. D.

SIMILES IN VIJÑĀNABHIKṢU'S *YOGA-SĀRA-SAṄGRAHA*

Upamās are of immense help in elucidating abstruse matters in the *śāstra* and go a long way in bringing such matters within the reach of a general reader.

Vijñānabhikṣu's contributions to the Sāṁkhya and the Yoga have been accepted to be very valuable. The *Yogasāra-saṅgraha* is a very useful manual on the *Yoga-śāstra*.

In this work, Vijñānabhikṣu has explained his points of view with the help of manifold similes. But he was not primarily interested in similes as such and it is quite natural that he is regardless of the form in expressing them.

—*OT* Vol. VII Nos. 1-2, January-April 1963, pp. 37-42

Ranganathananda, Swami

OUR SPIRITUAL HERITAGE

The *Kaṭhopaniṣad* is mainly comprised of a dialogue between Naciketa, a young student and Yama, his teacher. Naciketa's contemptuous attitude towards the material world, his searching questions about life, death and life hereafter as well as his yearning for the ultimate reality convinced Yama that he was the fittest student for reaching the Brahmavidyā.

Thereafter, Yama begins his exposition with a pointed reference to good life as the ethical precondition to spiritual realisation. Then he explains

Śreyas as *Vidyā*, and *Preyas* as *Avidyā*. As Naciketa prefers the former to the latter, he leaves no doubt, if there was any at all, in his teacher's mind that he was the fittest aspirant for *Parā-vidyā*, the highest knowledge by which the Imperishable Reality is realised.

—*BRMIC* Vol. XIV No. 10, October 1963, pp. 369-77;
No. 11, November 1963, pp. 405-14;
No. 12, December 1963, pp. 441-47

Ray, S. N.

SŪRYA UPĀSANĀ KĀ ĀDI PAURĀṆIKA SVARŪPA (PAURĀṆIC FORM OF SUN-WORSHIP)

Sun-worship of the Vedic origin is also found in the *Vāyu*, *Brahmāṇḍa*, *Viṣṇu* and *Matsya Purāṇas*. But they do not refer to the worship of the Sun in the form of image installed in the temples. However, in the *Vāyu* and *Matsya Purāṇas*, the images of the Sun are mentioned. In the 93rd and 94th chapters of *Matsya Purāṇa*, many fasts, pertaining to Sun-worship as well as worship of the nine planets, are described, but there is complete silence about the *Maga purohita* associated with Sun-worship. Thus, it is doubtful whether these *purohitas* played any part in the evolution of this form of the Sun cult.

—*BS* Vol. VIII No. 2, April 1963, pp. 27-37

Rocher, Ludo

BHAGAVADGĪTĀ 2.20 AND *KAṬHOPANIṢAD* 2.18, A NEW INTERPRETATION

Discarding a number of interpretations on the *Bhagavadgītā* 2.20, the author puts forth his own and argues that he does not consider *bhūtvā* to be the verb of a subordinate clause as against *bhavitā* which would be the main verb. In his opinion, it is imperative to take both verbal forms as co-ordinated, such being required by the presence of the conjunction *vā*. He thinks that the author wanted to say that the *ātman* is not something *bhūtvā*, *i.e.*, not something 'having been'. *Bhūtvā* expressing *bhūta*, 'the past', is an excellent counterpart of *bhavitā* denoting *bhaviṣyat*, 'the future'. To render the idea more freely, the existence of the *ātman* neither has an end nor a beginning. It seems to him that the author of *Bhagavadgītā* 2.20 already poetically expressed what would later on be covered by two technical terms of the Naiyāyikas. The *ātman* being a *na bhūtvā* means that it is not subject to *dhvaṁsābhāva*, its being *na bhavitā* corresponds to its not being subject to *prāgabhāva*. The *Kaṭhopaniṣad* 2.18 is very much identical with the *Bhagavadgītā* 2.20. But Śaṅkara does not make any effort to compare the Upaniṣad with the *Gītā* and to explain them against an identical background. In the author's opinion, *Kaṭhopaniṣad* 2.18 marvellously fits in with the idea expressed in the *Bhagavadgītā* 2.20.

—*Br.V* Vol. XXVII Pts. 1-4, 1963, pp. 45-58

Sarma, R. Naga Raja

STUDIES IN *NYĀYA-SUDHĀ*

Nyāya-Sudhā is a work belonging to the Mādhva School of Vedānta which is a dualistic school. *Nyāya-Sudhā*, the subject matter of the present study is different from the well-known *Nyāya-Sudhā* of the Pūrva-Mīmāṁsā school which is a commentary by Bhaṭṭa Someśvara on Kumārila's *Tantravārtika*. The present work is a commentary named *Nyāya-Sudhā*, also called *Sudhā* by Jayatīrtha on *Anuvyākhyāna* (a commentary on Vedānta by Madhva). *Nyāya-Sudhā* is Jayatīrtha's *magnum opus*. The study has run in several numbers of the Journal; it started with December issue, Volume III in 1958. In one of his previous articles of the series (September 1959), the writer maintained that in *Nyāya-Sudhā*, philosophical, logical and argumentative forces in favour of *dvaita* (theory of dualism) have been consolidated and marshalled in a methodical, controversial and constructive way that is unique and unparalleled in the history of India's philosophical evolution.

The present article is concerned with the controversy regarding bondage, transmigration, *avidyā* and salvation between the two schools, namely, those of Śaṅkara and Madhva. The latter school gives arguments to refute the stand of the former.

—*IPC* Vol. VIII No. 3, September- December 1963, pp. 125-35

Sastri, I. C.

KAŚMĪRA KĪ ŚAIVA PARAṀPARĀ (THE ŚAIVA TRADITION OF KASHMIR)

The oldest religion of Kashmir is Śaivism. Abhinavagupta occupies the same position in the Śaiva tradition as Śaṅkarācārya does in Vedānta. He has written commentaries on almost all the authentic Śaiva texts. Śaiva philosophy is called *trika*, because according to it, the whole universe is divided into three primeval substances—*Śaiva, Paśu* and *Pāśa*.

Śaivism accepts the 25 *tattvas* of the Sāṁkhya philosophy, Advaita Vedānta considers Brahma to be real and appearances to be illusory. On the other hand, Buddhism considers the ever changing phenomena to be real and all permanence to be illusory. The *Trika* philosophy regards them both to be real and is in this way a synthesis of two conflicting theories.

Budding of Śiva in the form of *aham* is *śakti*, which divides itself into subject and object, which are not separated from each other, but constitute the two distinct aspects of one and the same reality and this is the charcteristic feature of Śaiva-Siddhānta.

The practice of Śaivism is in fullest accord with the *Kuṇḍalinī* and other systems of Yoga. In one word, we can call it a perfect philosophy of life in all its fulness and completeness.

—*Saṁ*. Vol. V No. 1, 1963, pp. 41-44

Schmithausen, L.

VORSGELUNGSFREIE UND VORSTELLENDE WAHRNEHMUNG BEI ŚĀLIKANĀTHA (UNIMAGINARY PERCEPTION IN ŚĀLIKANĀTHA)

In Śālikanātha of Prabhākara school of Mīmāṁsā we find a clear and detailed description of the central theory of non-conceptual (*nirvikalpaka*) and conceptual (*savikalpaka*) perception, which shows a close similarity with the theory of Kumārila. This is astonishing inasmuch as the ontological basis of the Prābhākara-Mīmāṁsā does not correspond to that of Kumārila, but to that of the Nyāya, and we, therefore, would expect a connection with the Nyāya. And in fact Śālikanātha does not seem to have taken this theory directly from Kumārila, but through the Nyāya. Actually we find this theory in Vācaspati and Śrīdhara too, and Vācaspati expressly refers to his teacher Trilocana. Trilocana seems to have started a dependance of the Nyāya on the Mīmāṁsā school of Kumārila, especially with regard to the transformation of the theory of the conceptual and non-conceptual perception according to Kumārila.

—*WZKSO* Band VII, 1963, pp. 104-15

Schneider, Ulrich

DIE KOMPOSITION DER *AITAREYA-UPANIṢAD* (THE COMPOSITION OF *AITAREYA-UPANIṢAD*

The contents of the first three adhyāyas are clear. The first deals with cosmogony with *ātman* as creator. The second contains three-fold birth of *ātman* and the third describes the character of *ātman*.

The first *adhyāya* closes with the origin of man in the history of creation itself. Herewith the theme of the second *adhyāya* is introduced. Three further births of the *ātman* are discussed and then the author concludes that the second adhyāya is a later and significant continuation of the first adhyāya, the connecting link being the birth of *ātman*.

The second adhyāya, which is dominated by the theme 'birth' closes with the *mukti* teachings. This association helps in linking up the third adhyāya. Here the main aspect is not of the birth of *ātman* that continues, but of its *mukti*. If we compare the end of both adhyāyas, we find that the nature of *ātman* is recognised as *prajñāna* and this *prajñāna* is ultimately identical with Brahman. So *Prajñāna-ātman* can hardly be anything different from Brahman.

It is certain that in the third adhyāya, we have *ātman-Brahman* theory. If we imagine that the *mukti* means going to heavenly world, there is an influence of folk religion, a simple way of thinking. It is difficult to say whether there is any influence of other philosophical teachings in the third adhyāya. It is clear, however, that five elements are named there. We, therefore, presume that they point out to Sāṁkhya or to pre-Sāṁkhya state prior to early Buddhism, for Buddhism presumes only four elements.

—*IIJ* Vol. VII No. 1, 1963, pp. 58-69

Shastri, P. S.

NATURE OF THE SOUL IN INDIAN THOUGHT

According to the Mīmāṁsā system, the self is of the nature of consciousness, which is the same as intelligence.

The Buddhists consider the self to be a continuation of casual series, but, according to the Advaitavāda, it is a foundational principle, which can be intimatively preceived.

The self cannot be an aggregate of the body, sense organs, mind, intellect and sensation. The sense organs, the mind and the intellect, are merely instruments used by the self, which is distinct from them. The idea of the causal series of cognition making up the soul, places greater emphasis on the sense organs. Hence the Buddhistic view is untenable.

Rāmānuja makes the self an aspect or element of the Deity. But any aspect or element of something other than itself can have neither personality nor freedom.

The self or soul is consciousness, intelligence. It remains unaffected by the impact of the evolutes of *Prakṛti*.

Sarvajñātman and Prakāśātman accept the *pratibimbavāda*, according to which the finite centre of consciousness is a reflection. Sureśvara accepts the *ābhāsavāda*, according to which the self is a reflection which is similar to the original but different from it. It is unreal in the sense that it has no existence of its own.

The Vaiśeṣikas hold that the individual soul is not intelligent by nature, since no intelligence is found in the state of deep sleep.

According to the Advaita Vedānta philosophy, the soul is infinite, but so long as it is imagined to be associated with intellect and the like, it is taken to be finite. Its connection with intellect makes it appear as the individual soul.

The individual soul is related to the Absolute as the sparks to fire. It is not in reality a part, but an imagined part. The Absolute is not affected by pleasure and pain experienced by the individual.

Pure bliss, experiencing and eternality appear to be the properties of consciousness. Pure consciousness is always self-revealing and the seeker of the Absolute is said to arrive at an intuition of the Absolute after he goes through an uninterrupted meditation.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 126-51

Shrivastava, S. N. L.

THE RAPPROCHEMENT OF EASTERN AND WESTERN PHILOSOPHIES

We have divided the world into East and West, but the contrast is not one which affects philosophy. As distinguished from religion, culture, social behaviour, style of living, forms of government, etc., philosophy has not been different in the East from what it has been in the West. An appreciable degree of kinship exists between the philosophy of Rāmānuja and James Ward, between the idealism of Berkeley and that of the Vijñānavādī Buddhists, between the monadology of Leibnitz and the doctrine of Nigodas of the Jainas, between spiritual pluralism of McTaggart and the Sāṁkhya philosophies and so on. According to Frederic Speigelberg, there is a great deal of similarity between Heidegger's existentialism and certain aspects of Indian thought as represented in Śrī Aurobindo.

The Easterner's insistence on intuition or realization of Truth does not mean that he advocates abjuring reason. On the other hand, *manana*, which is rational reflection, is given its full due.

The possibility of the emergence of a world philosophy can be ruled out *ab initio*. Philosophical diversity will always remain and we cannot talk of a combination of Western and Eastern philosophies. There are many philosophies on both sides and philosophy is an on-going, forward-moving process. What is required is an ever increasing impact of Eastern philosophy on the Western and *vice versa*. A deeper study of each other's thought will bring into clearer relief the similarities that exist qetween them.

—*AP* Vol. XXXIV No. 8, pp. 346-52; No. 9, pp. 398-404

Sinha, A. K.

THE NATURE OF GOD ACCORDING OT ŚAṄKARA AND F. H. BRADLEY

According to Śaṅkara, Īśvara is the determinate Brahman, an empirical being. He is Brahman conditioned by *Māyā*. Through proper understanding of the nature of Īśvara, one discovers Īśvara to be an appearance only. With the apprehension of the true nature of the Brahman, the apparent nature of the Jīva, the world and Īśvara is destroyed and everything is apprehended as pure identity.

Both Īśvara and Jīva are the products of *Māyā*, but Īśvara is bound only by the *sattva* aspect of *māyā*. Īśvara, therefore, is omnipotent, omniscient and relatively pure and perfect. Jīvas, on the other hand, are ignorant, selfish and egoistic. Both Jīvas and Īśvara have only apparent reality so far as their *māyā* aspect is concerned, but in their ultimate essence they are identical with Brahman.

To prove the existence of Īśvara, Śaṅkara advances cosmological, teleological, moral and theological arguments.

According to Bradley, we cannot reconcile the idea of God with the conception of the Absolute, for in that case the former becomes a separate part within the latter. The undifferentiated reality cannot contain separate reality within itself. Personal God is, therefore, only an appearance within reality and He disappears into the Absolute and with Him religion too.

Both Śaṅkara and Bradley give a very high position to religious experience in the process of knowing the ultimate reality. But Bradley maintains that religion is higher than philosophy. According to Śaṅkara, however, intellectual understanding of the nature of reality is superior to unreflective faith. According to Bradley, God is a finite personality which can never become identical with the Absolute at any stage of his existence. In Śaṅkara's view there is identity of the being of Īśvara with the being of Brahman.

Śaṅkara's viewpoint about the nature of God is superior to that of Bradley with regard to the former's greater emphasis on metaphysics than on religion.

—*IPC* Vol. VIII No. 3, September-December 1963, pp. 167-77

Sitaraman, M. V.

SĀVITRĪ, THE MOTHER

Sāvitrī, the well-known heroine of Hindu mythology, has achieved, within herself, an integral transformation of consciousness in the supreme Gnosis and her *sādhanā* and *siddhi* are symbolically revealed by nature. She has discovered herself as the 'Divine Spirit's Power', *parā-prakṛti*. Slowly, but surely and irresistibly, the Gnosis interpenetrates her environmental consciousness, which envelopes her. Gnostic prakṛti forms the connecting medium between her personality and the outer world. Light and Bliss radiate from her to all around and to all mortals, even the petty, the lowly and the lost.

The Yoga of Sāvitrī deepened her love for and vision of her husband, Satyavān. This legend symbolises the great truth of the eternal love of the Divine Mother, who is Sāvitrī, for the human soul caught in the web of time and circumstances.

To live in the psychic consciousness of complete consecration and surrender to the Divine Love and Light is to enter the Path of God. The state of perfection in the Path of God is embodied by Sāvitrī, the Mother.

—*Adv.* Vol. XX No. 1, pp. 31-42; No. 2, pp. 25-38

Sprochoff, J. F.

DIF IDEE DER JĪVANMUKTI IN DEN SPATEN UPANIṢADS (THE IDEA OF *JĪVANMUKTI* IN THE LATER UPANIṢADS)

The terms *jīvanmukta* and *jīvanmukti* are found in the *Muktika Upaniṣad* of the Vedānta school. According to S. Dasgupta and P. Deussen, it is the only Upaniṣad containing the term *jīvanmukta*. But S. G. S. Sadhala says that these terms also occur in *Sāmānyavedānta* and Yoga Upaniṣads. These words are also found in the Upaniṣads of the Vaiṣṇavas and the Śāktas.

Muktika Upaniṣad, as other minor Upaniṣads, contains theory of *Jīvanmukti*. *Jīvanmukti,* here, is closely connected with *videhamukti*. On the other hand, salvation after death receives a greater degree of identification with the Absolute. The study of *Muktika Upaniṣad* leads to knowledge and passionlessness—two main pre-conditions for salvation. One who puts these techniques in practice and really knows the *Brahman* is a *jīvanmukta*.

In some other Upaniṣads, *yoga* takes place of *vairāgya*. *Jñāna* and *yoga* are related as *kāraṇa* and *kārya*. Yoga is more important even than *Jñāna*. It frees us from everything. Freedom is a state when all bonds of the world are un-knotted and this state leads to *jīvanmukti*.

Samādhi is the most important part of *yoga*. It leads to disappearance of sense-experiences. Another medium, besides, is *mano-nāśa*. One cannot lead to the goal without the other, according to the *Annapūrṇā* and *Yogavāsiṣṭha Upaniṣads*.

The relationship of *jīvanmukta* with the world is described in diverse ways. On one side, the world continues to exist objectively, but on the other side, it does not exist subjectively. For the *jīvanmukta*, his own body and, as a matter of fact, other worldly things, do not exist. He is quite indifferent towards the ways of the world. The divine centre within himself controls his activities.

According to *Hayagrīva Upaniṣad,* knowledge of certain *mantras* leads to *jīvanmukti*. Sometimes such *mantras* appear to be senseless. Sacrifices and ascetic exercises also help in attaining *jīvanmukti*.

There are some other Upaniṣads which contain the idea of *jīvanmukta* and *jīvanmukti*. For example, *Svasaṁvedya Upaniṣad* says that one who completely realizes the non-duality attains *jīvanmukti*. *Nāradaparivrājaka Upaniṣad* and *Nirvāṇa Upaniṣad* say the same with varying details.

—*WZKSO* Band VII, 1963, pp. 190-208

Steinkeliner, E.

ZUR ZITIERWEISE KAMALAŚĪLA'S (ON THE WAY OF PRESENTATION IN KAMALAŚĪLA)

This paper is a contribution to the regaining of the philosophical thought of the Nyāya between Diṅnāga and Dharmakīrti. By comparing the quotations in the *Tattva-saṅgrahapañjikā*, which Kamalaśīla attributes to Uddyotakara, with the *Nyāyavārttikom*, it has been determined to what extent Kamalaśīla's manner of quoting sources of the early Nyāya is reliable in general. Another result of this investigation has been the fact that in different cases, Kamalaśīla has used sources which are not identical with the *Nyāyavārttikam*, but which have been used by the author of the *Nyāyavārttikam* too. Regarding the relation between Uddyotakara and Bhāvivikta, a strong connection can be assumed and confirming the research of G. Oberhammer (*cf.* his article: 'On the sources in Jayanta Bhaṭṭa and Uddyotakara', Vol. VI of this Journal, p. 133) the date of Bhāvivikta can be fixed in *ca.* 520-580.

—*WZKSO* Band VII, 1963, pp. 116-50

Taimini, I. K.

THE CONCEPT OF DAKṢIṆĀMŪRTI

The author points out that according to Hindu scriptures God and the Guru are one and the same and the disciple should, under no circumstances, imagine that they are different. He refers to *Yoga-sūtra* (I.26), according to which God (Īśvara) being unconditioned by time, is the teacher even of the Ancients.

The Ideal of the Deity in His function of a Teacher has been symbolized in the Hindu scriptures as Dakṣiṇāmūrti. The clue to the name is found in the *Dakṣiṇāmūrti Upaniṣad* where it is stated that *Dakṣiṇa* stands for *buddhi*, that spiritual faculty in us which enables us to perceive truth directly. So Dakṣināmūrti means the embodiment of *buddhi*, the symbolic representation of that function of Divine Consciousness within us which enables us to realise and become aware of spiritual truths.

—*Theo*. Vol. 84 No. 9, June 1963, pp. 155-62

Thakur, Anantlal

THE LAKṢAṆAMĀLĀ OF UDAYANĀCĀRYA

S. Subrahmanya Sastri edited and published a small work called *Lakṣaṇamālā* of an anonymous author, and attributed the treatise to Śivādityamiśra. The author of this article does not take it to be a work of Śivāditya, but holds that it is the lost *Lakṣaṇamālā* of Udayana, the Nyāyācārya. He advances several arguments in support of his view.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 174-81

Upadhyaya, A. P.

GĪTĀŚĀSTRA KĀ CARAMA LAKṢYA (THE AIM OF THE *GĪTĀ*)

The author has shown that the main object of the *Gītā* is to preach salvation through *Karma-yoga*. One objective to this can be on the ground that salvation comes from the cessation of karmas; knowledge puts an end to the *karma*; *karma* can never destroy *karma*; hence salvation is not possible through *karma*. But when the *karmayogin* gives up the sense of egoism or attachment and surrenders his *karmas* to God, his *karmas* attain the form of *Jñāna* and leads to salvation.

—*Pra.* Vol. VIII(2), March 1963, pp. 113-30

Varadachari, V.

VYOMAVATĪ, NYĀYAKANDALĪ AND KIRAṆĀVALĪ (RELATIVE PRIORITY AMONG THESE WORKS)

The *Vyomavatī* of Vyomaśivācārya, the *Nyāyakandalī* of Śrīdhara, the *Kiraṇāvalī* of Udayana and the *Līlāvatī* of Śrīvatsa are the commentaries on the *Padārthadharma saṁgraha* of Praśastapāda which is an independent treatise on the Vaiśeṣika system. Out of these four commentaries, the last is not extant.

A comparison of the thought-contents of the passages in these three commentaries reveals the fact that Śrīdhara had *Vyomavatī* before him when he wrote *Nyāyakandalī*, and the *Vyomavatī* and the *Nyāyakandalī* were available to Udayana when he wrote the *Kiraṇāvalī*.

In the last part of the article, the author discusses the dates of the authors and their works. Vyomaśiva is said to have lived about 950 A.D. Śrīdhara gives 991 A.D. as the date of the composition of the *Nyāyakandalī*. The date of the composition of the *Kiraṇavalī* is given by Udayana as 984 A.D. Udayana's date must be about 1050 A.D. The *Kiraṇāvalī* must have been composed about 1060 A.D.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 168-74

Varadachari, K. C.

PSYCHOLOGY AND RELIGION AND SPIRITUALITY

Society is one with religion in so far as it resists the lower individualism. It is also its opposite, as it resists the higher individualism as well. The psychologists of religion are confronted with an asocial socialism of religious experience as well as an anti-individual super-terrestrialism. All this leads to the question—what is man, who seeks meaningfulness of himself and his being in this world or in himself.

Upaniṣadic psychology has analysed the basic levels of our existence into (1) the physiological, (2) the vital, (3) the mental, (4) the supramental, (5) the transcosmic and (6) the absolutely transcendent. These are the dimensions of human personality according to the Upaniṣads, the first three of which correspond to *tāmasika, rājasika* and *sāttvika* levels. The fourth is the level of *vijñāna,* which almost abolishes the mental individual. It is called real knowledge. In contrast to it, the other levels of our existence, mental, etc., are ignorance. It makes one enter into the cosmic consciousness. One school of yoga-psychology considers it necessary to give up the mental, vital and physical levels. Another school believes that we can experience the cosmic and transcosmic even in this body. A third school holds that *vijñāna* can transform ignorance itself and make this congregate immortal and full of divine cosmic being.

The further transcendent development of the cosmic consciousness is called *ānandamaya-koṣa.* This is the Self beyond which we cannot go. This is the true Self which can discard its body without any loss to its own enjoyment or being.

The absolutely transcendent state is utterly formless and nameless. This entails a loss of all experience, including religious experience, and also a technique of realising the fullness of each lower level in the higher one. This technique brings about liberation and not annihilation.

We require a new psychology based on the recognition of these dimensions of personality, a psychology which recognises the continuity of the physical-vital-mental with the cosmic and the supracosmic.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 152-63

Yamasaki, Tsugihiko

THE CONCEPTION OF *SVATAḤPRĀMĀṆYA* IN THE *MĪMĀṂSĀ ŚLOKAVĀRTTIKA*

In this article, the author discusses Kumārila Bhaṭṭa's arguments in support of the *svataḥprāmāṇya* theory as propounded in the *Ślokavārttika* (*codanā-sūtra*).

The conclusion derived by the author is, that cognition is produced by means of the contact of the sense and the object. Its being produced is nothing but its operating as intuition. Intuition reveals the pure object or the individual and results in judgment of discrimination. There is no intermediate link, according to Kumārila, between the rise of cognition and the revelation of the real object. Thus, cognition is not only independent of anything else in its origination, but also it is independent in its operation. Therefore, so long as discrepancies in its cause are not discovered, cognition cannot be erroneous. All cognitions possess self-validity.

—*JIBS* Vol. XI No. 1, January 1963, pp. 32-37

गुरुकुल कांगड़ी विश्वविद्यालय

XIII. POSITIVE SCIENCES

Bapat, P. V.

ŚLĪPADA (ELEPHANTIASIS) AND A REMEDY FOUND IN A PĀLĪ COMMENTARY

The *Sāmanta-pāsādikā*, a commentary on the *Vinaya* in Pālī gives a very interesting comment on the term *Sīpadī* (*Ślīpadī* in Sanskrit). It says that a person, suffering from it, should not be admitted to the life of a Buddhist recluse. But it adds that in the preliminary stages this disease is curable and when thus cured of his deformity, a person can be admitted to the order.

This is a well-known disease even now in India and Āyurveda texts have described it and suggested medicines for it. The method given by the Pālī commentator is slightly different from those given by the Āyurveda texts. The Pālī commentator says 'Put a poultice-bandage (*upanāha*) for sudation around the leg, and put it in a watery pit. Fill that pit with watery sand.' This remedy seems to be reasonably effective, as it has all the characteristics of fomentation, sudation, unctuousness and saltishness that have been recommended in Āyurveda.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 196-200

Das, Harish Chandra

THE ECONOMIC LIFE OF THE DOMS OF BARBARIA (A VILLAGE IN NORTH BALASORE)

Food quest is the central theme in the life of the Doms. They get their living mainly from basket-making and playing on drums and partly from fishing and agriculture, in which they are indifferent and, so to say, inefficient.

They are specialists in bamboo-craft and manufacture of baskets, in which a great deal of cooperation between men and women of the family is necessary. In the organisation of band-party and drum-beating, we find a clear-cut division of labour and organised leadership.

They have not yet been able to use much above the subsistence level. They do not have plenty to store for the future, but they generally do not face famine conditions.

Rice and fish form their staple food; daily expenditure in a family containing of three adult members is about Rs. 3/-. They have to spend some amount on clothes, but a woman has to manage the whole year with a pair of *sarees* and a man with one *dhoti*, two napkins and one half-shirt. Liquor is another item of their expenditure.

Special occasions necessitate a considerably larger expenditure. To meet these expenses they run into debt and pay as much as 25% interest.

—*OHRJ* Vol. XI No. 4, 1963, pp. 260-65

Hermanns, P. M.

WEISSE AND SCHWARZE MAGIE BEI DEN BHILS VON ZENTRAL-INDIEN (WHITE AND BLACK MAGIC AMONG THE BHILS OF CENTRAL INDIA)

According to the Bhils, men lived in heavenly conditions at the beginning of the history. They knew neither sickness nor suffering nor death. They were happy and worshipped the Highest Being. Gradually a change came. The evil came in the form of the ancient witch and with it came disease, misery and finally death. The witch and her followers are the representatives of the black magic, which harms men. In order to resist this evil, God created the ancient Barwo, whom He equipped with extraordinary magic powers. When he was defeated and killed, his pupils were still uninitiated into the order. God, therefore, created the protecting spirits for them and increased their powers by means of magical instruments. Thus Barwos are the representatives of the white magic, which resists the black one. White magic came into being through God's injunction, so it is a part of religion. Black magic aims at winning over the superterrestrial, gods and spirits, in order to use them according to its plans to harm others. White magic is directed by the superterrestrial and the spirits to resist the evil and to assure the welfare of men.

The views of Bhils about religion and white and black magic are not an isolated case. Something has been found among many other Indian primitive folks—Gonds, Korkus, Korwas, Oraons, Mundas and Lepchas, etc.

—*ZE* Band 88 Heft 1, 1963, pp. 116-20

INDIAN MEDICINE IN ARABIAN TREATISES: *FIRDAUSU'L HIKMAT* OF ALI B. RABBAN-AL-TABARI

In the last discourse of the last part of the *Firdausu'l Hikmat*, Ali has referred to four Indian books from which he has summarised the Indian system of medicine. These are (*a*) *Caraka*, (*b*) *Suśruta*, (*c*) *Nidāna*, and (*d*) *Aṣṭāṅgahṛdaya*.

Chapters 1 to 34, Discourse IV, Part VII—the portion of the book dealing with Indian systems of medicines are translated into Germany and annotated by Alfred Siqqel. A critical estimate of this translation is given by A. Spitaler in the C.S.I. 1953.

Mayerhof disagrees with the opinion of Siddiqi that ar-Razi studied medicine at Ray with Ali-Ibn Rabban. The extraordinary interest of Razi in Indian systems of medicine is well-known. According to Mayerhof, it is only through Ali's work studied by Razi, that the latter may be said to be a student of Ali.

Spitaler identified some Sanskrit terms in the said work and pointed out many mistakes of the translation.

The existence of this treatise of the 9th century with a section on Indian systems of medicine should lead the historians of Medicine to make a serious effort to search for source-material lost in India, but still available in other parts of Asia and Euorpe.

An English translation of this precious and early synopsis of Indian systems in Arabic has been prepared by the Department of History of Medicine, Osmania Medical College.

—*BDHM* Vol. I No. 1, January 1963, pp. 26-31

Joshi, Kedar Datt

BHĀRATĪYA JYOTIŚŚĀSTRA KĀ GAṆITA VIJÑĀNA (THE MATHEMATICS OF INDIAN ASTROLOGY)

The Indian astrology is divided into three *skandhas* or parts called *siddhānta*, *saṁhitā* and *horā*. The first is sub-divided into many parts, one of which is mathematics.

Mathematics is of two categories—*vyakta* and *avyakta* corresponding to the treatment of arithmetical and algebraical numbers.

In a *mantra* of the *Yajurveda*, '*Ekā ca me tisraś ca me*; there is a reference to what is called calculus. From another *mantra* of the *Ṛgveda*, we can gather the knowledge of the circumference of a circle being of 360° in trigonometry and geometry.

It is clear from the *Lilāvatī* of Bhāskara that the formulae for working out the summation of numbers, squares and cubes were known to the Indians before the 10th century. From the 17th century, the mathematical knowledge of the Indians began to decline and it is high-time to revive it.

—*Pra.* Vol. VIII(2), March 1963, pp. 174-80

A LIST OF MEDICAL MANUSCRIPTS IN THE SANSKRIT ACADEMY

A list of 51 Sanskrit, 35 Telugu, 12 Kannada, 4 Marathi and one Hindi manuscripts of medical texts is given. The substance of the manuscript is given in each case and the number of folios only of Sanskrit and

Telugu manuscripts and two Kannada manuscripts is given. The names of the authors are mentioned in most of the manuscripts.

—*BDHM* Vol. I No. 1, January 1963, pp. 19-22

Murthy, K. Krishna

THE SATĪ SACRIFICE AND ITS LITHOGRAPHIC VESTIGE AT NĀGĀRJUNAKOṆḌA, ĀNDHRA PRADESH

It appears that in the Vedic India, *Satī* sacrifice was discouraged. *Manusmṛti* is also entirely silent about it. But there is ample evidence for it—both literary and epigraphical—in the 2nd-3rd century A.D. To start with, this inhuman rite was confined to kings and nobles. The queens preferred entering fire to being the captives of the conquerors who often wreaked vengeance on them.

At Nāgārjunakoṇḍa in Andhra Pradesh a lime-stone sculpture has been discovered, where a lady is meticulously portrayed as committing *Satī* at a burning ghāt of the Ikṣvāku period. The entire picture is simple and in the realistic mode of lithography.

The memorial stones of *Satīs* show that this practice continued up to 1453 A.D. and the evidences of *Satī* during Vijyanagar period are in plenty. In 1795, however, Colebrooke found that instances of the widow sacrifices were rare and the *Satī* sacrifice was declared illegal in 1829.

—*OHRJ* Vol. XI No. 4, 1963, pp. 201-5

A NOTE ON AN UNNOTICED SANSKRIT MANUSCRIPT CALLED '*ĀYURVEDĀBDHISĀRA*

Āyurvedābdhisāra is a paper manuscript in Devanāgarī, 10 2/5″ × 5-1/4″, 617 folios written in Sanskrit. The condition of the manuscript is good. The work is a compilation from various ancient and mediaeval works. A commentary in Sanskrit is also given. Caraka, Suśruta, Vāgbhaṭa, Hārīta, Gayādāsa and Jejjata are quoted.

The contents are: I. Pañcanidāna Lakṣaṇa, II. (*a*) Diseases affecting the whole body, (*b*) Diseases of special regions, (*c*) Gynaecology, (*d*) Obstetrics, (*e*) Paediatrics, (*f*) Vājīkaraṇa, (*g*) Rasāyana and III. The Science Art of Medicine.

Ignorant physicians are declared incompetent to study it. A small extract describes briefly the process of calcification.

The editor of the Bulletin has called it a unique and rare manuscript.

—*BDHM* Vol. I No. 1, January 1963, pp. 23-25

Peiris, William

ĀYURVEDA: ITS ORIGIN AND HISTORY —

The term Āyurveda means either 'a science in the knowledge of which life exists or which helps man to enjoy a longer life.'

Ancient Indians claimed to have derived their knowledge of Āyurveda from gods through direct revelation. The author gives a list of the ācāryas who propounded this science in ancient times. This science has been divided into eight branches.

Caraka and Suśruta are the highest authorities on the subject, whose dates cannot be determined. But the *Atharvaveda* contains the rudiments of this science and should be regarded as the first book of Āyurveda.

The rudiments of embryology, midwifery, paediatrics and sanitation were formulated in the age of the Vedas and the Brāhmaṇas.

Surgery was widely practised in ancient India. A kind of anaesthetic was also used. We also find descriptions of various surgical instruments. Before practical surgery, scholars learnt anatomy. The mode of operation, described in *Suśruta-Saṁhitā,* does not compare unfavourably in most instances with modern methods of ophthalmic surgery.

To *Suśruta* is attributed the discovery of plastic surgery. One German surgeon is quoted saying, 'the whole plastic surgery in Europe took a new flight when these cunning devices of Indian workmen became known to us.'

Religious prejudices against touching a dead body were responsible for the decline of Āyurveda in general and surgery in particular.

—*CT* Vol. XII No. 1, January 1963, pp. 22-24

Raja, K. Kunjunni

ASTRONOMY AND MATHEMATICS IN KERALA (AN ACCOUNT OF THE LITERATURE)

There has been a long and continuous period of creative and critical work in the history of astronomy and mathematics in Kerala and the achievements in this field are of great significance. The legendary astronomer Vararuci is supposed to have introduced this science to Kerala. The *Vararucivākya* gives the positions of the moon for each day of a cycle of 248 days.

Haridatta introduced the Parahita system of astronomical calculations in the land. He also introduced in Āryabhata's system corrections known as *śakābda-saṁskāra* or *bījasaṁskāra.*

Śaṁkaranārāyaṇa made direct observations of a solar eclipse and informed his patron about his findings, as a result of which *śakābda* correction was popularised in Kerala. There was an observatory at Mahodayapura under the charge of this astronomer.

For about three centuries after Śaṅkaranārāyaṇa, Kerala does not seem to have produced any outstanding astronomer or mathematician.

Udayadivākara, who possibly belonged to Kerala, quotes several verses from one Jayadeva explaining the cyclic method of solving indeterminate equations of the type $Nx^2+1=Y^2$.

Govindabhaṭṭa (1237-95 A.D.) is reported to have been a very famous astrologer of his time.

Mādhava of Samgamagrāma (1340-1425 A.D.) was a well-known authority on spherical astronomy and mathematics and is often referred to in the *Goladīpikā*. In his *Veṇvāroha*, he gives a date, equivalent to 1400 A.D. as a basic limit for the calculation of the exact position of the Sun. In this work, he also deals with an accurate method of calculating the exact positions of the moon. Mādhava is well-known as the deducer of the equation $\text{Sin}\ (A+B) = \text{Sin}\ A \times \text{Cos}\ B \pm \text{Cos}\ A \times \text{Sin}\ B$ and is said to be the first scholar to calculate correctly the volume of π on the basis of an infinite series.

Parameśvara of Vaṭaśśeri (1360-1445 A.D.), the famous founder of the *Dṛggaṇita* system of astronomy, is the most outstanding astronomer and mathematician of Kerala. He has made necessary corrections in the *Parahita* system of Haridatta after the careful observation of eclipses, etc., extending for a period of 55 years. The main contribution of his *Dṛggaṇita* consists in the revision of the astronomical constants, tables of Sines, etc. His *Goladīpikā* discusses at great length the great gnomon, shadow and parallax; while his *Goladīpikā* (another work), deals with the construction of Armillary sphere, the apparent and true motions of planets, methods of measuring the circumference of the earth, etc.

Nīlakaṇṭha Somayājin of Kellaūr (1443-1543 A.D.), in his *Tantrasaṁgraha*, deals succinctly with fixing of the gnomon and the calculation of the meridian, latitude, declension, the eclipses, the elevation of the horn of the moon, etc. His *Grahaṇanirṇaya* deals with the necessity of correcting old astronomical constants through observation.

The period following Parameśvara's *Dṛggaṇita* and Nīlakaṇṭha's *Āryabhaṭīya* was one of brisk activities in the field of astronomy and mathematics. Citrabhānu (1475-1550 A.D.) dealt with mathematical calculations following the *Dṛggaṇita* system, Śaṅkara Variar (1500-60 A.D.) gave the rationale and proof of the theorems and formulae of the *Līlāvatī* of Bhāskara II. The popularity of Śaṁkara of Mahiṣamaṅgalam (1494-1570 A.D.) is so great that no account of Kerala astronomy can omit his name. He popularised the knowledge contained in the earlier Sanskrit texts. Jyeṣṭhadeva (1500-1600 A.D.) gave the rationale and proof of derivation of all theorems and formulae then in use among astronomers. Acyuta Piṣāraṭi of Tṛkkaṇṭiyūr points out, in his *Rāśigolasphuṭānīti*, that all measurements of longitude and latitude are to be made along the ecliptic and the perpendicular to the ecliptic, respectively. Putumana Somayājin, in his *Karaṇapaddhati*, explains the Kuṭṭākāra method, the derivation of the value of π, the sines of angles and the positions of the planets.

There was a lull in the activities of Kerala mathematicians after the times of Śaṁkaravarman of Kaṭattanāḍ (1800-38 A.D.), whom C. M. Whish described as 'a very intelligent man' and 'acute mathematician.'

—*Br. V* Vol. XXVII Pts. 1-4, 1963, pp. 118-67

Rizvi, Sayyid Samad Hussain

GHURRAT-UZ ZIJAT OR *KARANA TILAKA*: A UNIQUE AND UNKNOWN BOOK OF AL-BERUNI

This is a commentary on *Ghurrat-uz-Zijat*, article by article, arranged under five headings: (*a*) correction of the manuscript, (*b*) translation of the technical terms, (*c*) elaboration of the principle, (*d*) explanation of the text and (*e*) additional examples where no classification is required under any of these heads. The methodology is as follows:

The meeting of Sultan Mahmud with Khan Yousuf took place on Thursday 27 *Safar* 416 A.H., 25 Naisan, 1336 Roman, Ram 21 Urdibihishtmah 294 Yazdijird, 29th *tithi* of Vaiśākha 947 Śakakāla. Actually this example is given for 27 *Jeṣṭha* 947 Śakakāla. The commentary has discussed methods of finding the dates of different eras mentioned therein with the help of the given data.

The article is to be continued.

—*IC* Vol. XXXVII No. 3, 1963, pp. 167-87; No. 4, 1963, pp. 223-46

Tripathi, Maya Prasad

SURVEY AND CARTOGRAPHY IN ANCIENT INDIA

The Vedis were the earliest necessity and impetus to the survey and cartography of India. It is certain that the Harappa and Mohenjo-daro people and the Ṛgvedic Āryans knew vèry well the method for determining quarters. There must have been only a small hiatus between the age of the three most primitive Vedis and those of the Harappa and Mohenjo-daro civilization. There is also a close similarity between the town-planning of Harappa and Mohenjo-daro. Primitive survey work and plan-drawing on the ground or stone or the like must have prevailed in 3000 B.C. and it is interesting to see that the enlargement and reduction of the plans or maps of Vedis was very much similar to the modern pantographic methods and processes. Raioz says that modern division of a circle in 360 degrees is due to the duodecimal system of the Babylonians. But in India the division of a circle into twelve parts was known earlier than the *Ṛgveda.*

It has been proved beyond doubt that some sort of architecture, plan, painting and drawing existed in the Ṛgvedic times.

The *Śatapatha Brāhmaṇa* is a mine of information on Indian survey and cartography and on concepts of representation and primitive world map, not only of India but perhaps of the whole world. We know for certain that Indian astronomy, mathematics and various other sciences including architecture had exercised much influence on China by the 5th or 6th century A.D.

In due course, the survey, drawing and construction of Vedis assumed the form of a separate, full-fledged and rigorous science designated as the *Śulva-sūtras,* which are primarily the earliest systematic and codified treatises on Hindu survey and cartography, and there must have been much in common in the survey and cartography of the Śulvas and those for the land revenue system, or geopolitical or geographical purposes. The *Baudhāyana, Āpastamba* and *Kātyāyana Śulvasūtras* of a period earlier than 400 B.C., had sets of measures upto 1/140 mm.

Sufficient evidence is available to prove that the Indians knew the use of compass or plane table. If we make a comparative study of the Egyptian, Babylonian and Indian sciences, it will be found that Indian survey and cartography are the oldest and conclusively superior to the other two.

From Pāṇini's *sūtras*, it is clear that the need and importance of cadestral survey was fully realised and it was done in one way or other to suit the administration of that time. From the accounts given by Kauṭilya, it appears that elaborate plans and sketches must have been prepared for army encampment.

Various Purāṇas have spoken of the apportionment of the whole earth into seven continents, and the division of each continent into numerous parts. That the ancient Indians had some notion of geodetic survey is indicated from the writings of Kālidāsa and the *Śiva-purāṇa.* A reference to an actual map of India, depicting various rivers, Indraprastha and numerous pilgrim centres, is found in the *Padma-purāṇa.* From the *Liṅga-purāṇa* we learn that the Indians had the knowledge of scale and could show the entire earth on a flat quadrilateral just like the mercator's projection of today. According to the *Bhaviṣya Purāṇa,* the *Bhuvana* map represented the whole world. It resembled a large-sized wall map of today. A map of the whole universe was constructed in the shape of two hemispheres aspiring to be true to scale and jointed together. Hemādri's quotation from *Brahmāṇḍa-purāṇa* reveals that the art of cartography developed altogether independently according to the indigenous genius.

—*JOIB* Vol. XII No. 4, June 1963, pp. 390-424

XIV. SOCIAL AND ECONOMIC INSTITUTIONS

Derrett, F. Duncan M.
THE DISCUSSION OF MARRIAGE BY GADĀDHARA

The author has reproduced and translated Gadādhara Bhaṭṭācārya's *Vivāha-vāda*.

The work survives, as far as is known, in only two copies. Gadādhara's major works have proved that whatever he might contribute on a legal subject would be of the greatest intellectual significance. It is, therefore, strange that only two copies of the work under reference are available.

One of the two manuscripts is the Calcutta Sanskrit College Library Catalogue No. 8/154, title *Vivāhavādarthaḥ*, edited by Herambanātha, Chattopādhyāya Śāstrī, which appeared in *Saṁskṛta Sāhitya Pariṣat Patrika* Vol. 44 nos. 9-10, pp. 179-82. This manuscript has plainly been tampered with at places, but it shows signs of being complete.

The other manuscript belongs to the Patna University Library. In this manuscript long passages are missing, perhaps because of their being fanciful or because of their difficulty or unimportance from the copyist's point of view. Apart from these losses, a substantial portion has disappeared through haplography.

Of the manuscript of Damodar Jha, we have only some fragments reported in *A Descriptive Catalogue of Manuscripts in Mithila I.*

—*BṛV* Vol. XXVII Pts. 1-4, 1963, pp. 171-99

Filliozat J.
LA MORT VOLONTAIRE PAR LE FEU
(VOLUNTARY DEATH BY FIRE)

In the *Kṣemadattaparivarta* of the *Samādhirāja - sūtra*, there is a description of the burning of his arms by Bodhisattva Kṣemadatta on a pyre in order to attain a psychic equilibrium as a step towards enlightenment and the realisation of the fundamental identity of being, characterising all things (*sarvadharma-svabhāva-samatā*) and their basic voidness (*svabhāvaśūnya*). This act is the result of the mastery over self, body and spirit attained by the indivudual by a process of psychological integration, which is marked by the denunciation of all objective existence (*samādhi*). This practice recalls that mentioned in *Yoga*.

In China, such practices were popularised by the collections like *Lieou-tou-tsi-king* translated by Kang Seng-houei, who lived in China from 247 to 280. This type of autocremation is not an ordinary suicide; it is the supreme example of the denunciation of corporal individuality (*ātma-bhāvaparityāga*) which is the height of *dānāparamita*.

The author of the article traces the history of autocremation in India among all religious sects. He traces the practice of *satī*, voluntary burning of the wife on the funeral pyre of the husband, to the custom of burying her with him, which is attested in the proto-historic civilization of Gujarat at Lothal. He shows that sometimes this method was resorted to for public purposes also, but the motive behind the vogue of this practice among the Bodhisattvas was different, as mentioned above.

—*JA* Vol. CCLI No. 1, 1963, pp. 21-52

Gopal, Lallanji

QUASI-MANORIAL RIGHTS IN ANCIENT INDIA

In Ancient India cultivators enjoyed the right and freedom to migrate to another state if they were oppressed. But in the early medieval period we find signs of serfdom ānd of manorial villages in some parts of northern India. The earliest known reference is the Nirmand Copper Plate inscription of Samudrasena, which can be assigned roughly to the 7th century A.D. and by which a village is granted to the Brāhmaṇas together with its inhabitants. The Nanana Plate (12th century), the Cālukya grant from Timana (1207 A.D.), many inscriptions from Orissa, the Kendupatna Plates of Narasi**m**ha II (1295 A.D.), the Dibbida Plates of Arjuna (1269 A.D.), the Kharepatan Plates of Raṭṭarāja (1008A.D.), the Bhatera inscription of Govinda-keśavadeva (1049 A.D.) attest the prevalence of manorial rights.

The status of men attached to dance as a religious grant was not that of slaves. They were independent persons. Likethe villeins ofthe European manorial system, they were transferred with the land. But in some cases, persons from other villages could also be transferred to the donee.

The factors leading to the growth of quasi-manorial rights were (1) the right of the state to exact forced labour from the peasants and (2) the practice of letting outland to cultivators, who received half the produce.

The transfer of agriculturists and artisans with the land is noticed first in religious grants and appeared later in secular grants by imitation.

The reason why the manorial system did not become widespread in India was that there was not a total collapse of imperial machinery and commercial intercourse.

—*JESHO* Vol. VI Pt. III, December 1963, pp. 296-308

Hazra, R. C.

THE PRIVILEGED '*TASKARAS*' OF ANCIENT INDIA

The *taskaras*, like the members of certain professions, are given the privilege of solving their disputes in accordance with their own rules (particularly relating to their respective profession). The commentators are completely silent about the meaning of the word *taskaraḥ*. Jīvānanda Vidyāsāgara and P. V. Kane take the word to mean 'thieves' and 'criminal tribes" respectively. But the author of this article feels inclined to reject these meanings.

From a number of verses of Bṛhaspati, Kātyāyana and Śukrācārya it is evident that these authorities are in favour of a king sending bands of 'thieves' or marauders to enemy countries. Kings have to employ trained commandos, who accomplished their master's object stealthily under cover of darkness without bringing him to the forefront or giving out their own identity. These 'thieves' or 'pillagers' were not really criminals punishable in their own country under the laws against theft or pillage. They were heroic and reliable persons trained in the art of thieving and pillaging, practically forming part of the king's army and furthering his political ends in their own way at his command in enemy states. They were looked upon as a great asset and a source of strength to the state.

There is much difference in the allotment of shares to the king and the individual freebooters of a party. Some give the king a sixth part and others a tenth part of their booty. According to Vācaspatimiśra, a sixth part is due to the king if he gives protection and help to the freebooters, but in case he is unable to do anything for them, he deserves only a tenth part. Devaṇabhaṭṭa, on the other hand, says that the sixth and the tenth part, allotted to the king by Bṛhaspati and Kātyāyana, relate respectively to booty brought from the domains of a powerful enemy and a weak one. According to Kātyāyana, the pillagers were free to arrive at a mutual agreement with regard to their shares before beginning their work.

The freebooters sometimes worked jointly and sometimes spread out in smaller groups for more extensive action. The robbers belonging to a party are to bear, according to their shares, the ransom paid by one of them for his release, if he is caught during an action. Thus, Kanakaśakti, Karṇīsuta, Bhāskaranandin, Yogācārya and others have made a scientific study of the art of thieving in ancient India.

—*Br.V* Vol. XXVII Pts. 1-4, 1963, pp. 71-88

Iwasaki Shinye

NĀMA IN NĀMAKARAṆA : STRUCTURES OF PERSONAL NAMES RULED IN THE *GṚHYASŪTRAS*

What sort of name should be given to a new-born child? Vedic *Gṛhyasūtras* have prescribed certain rules, which are to be followed in the name-giving ceremony (*Nāma-karaṇa*).

Nāma-karaṇa ceremony is to be performed on the tenth or the twelth day after the birth of a child. In this ceremony, the child is given a name which is public (*vyāvahārika*), and a secret name (*guhya*). These names are personal names, which are distinct from designative names indicating father, mother, place of residence, etc.

The personal name of a son, according to the *Gṛhya-sūtras*, should contain an even number of syllables, begin with a sonant (*ghoṣavadādi*), have a semi-vowel in it and should end with a long vowel or a *visarga*. Sometimes it may take a *kṛt*-ending, but not a *taddhita*. As for the name of a girl, many *sūtras* prescribe that it must consist of an odd number of syllables and end in *dā* or *ā* and so on. The *Gṛhya-sūtras* have something in common in their regulations on the letter (*varṇa*) of the name.

An analysis of the rules prescribed by various *Gṛhyasūtras* shows that the *sūtras* belonging to the *Ṛgveda* do not prescribe a long vowel at the end of the name of a son. The *sūtras* belonging to *Ṛg*, *Sāma* and *Śukla-Yajur-Vedas* alone say that a name should be a *kṛdanta* and not a *taddhita*. The *sūtras* of the *Kṛsna-Yajurveda* do not mention this rule. All the *sūtras* unanimously agree about the beginning (*ghosavadādi*), about the place of semi-vowels and the number of syllables. But these rules are not actually followed in practice. There are many names (1) beginning with a surd (*aghasa*) and consisting of an uneven number of syllables, (2) beginning with *ghosa* and of an uneven number of syllables (3) beginning with *aghosa* and of an even number of syllables.

This shows, though not conclusively, that the custom of giving names beginning with a *ghosa* might be an old Aryan custom.

—*JIBS* Vol. XI No. 1, January 1963, pp. 346-41

Sircar, D. C.

BRAHMA-KṢATRIYA AND BRAHMA-VAIŚYA

A few more names belonging to the line of Brahma-Kṣatriya kings are noted. The Senas of Bengal hailed from the Kannada-speaking area and claimed both Brāhmaṇa and Kṣatriya blood, though later they were inclined to stress only the Kṣatriya blood in their veins. Inscriptional evidence shows that *Mahāsāmanta* Māciyarasa and Cauṇḍarāya belonged to Brahma-Kṣatriya community. The descriptions of Jayaharivarman and Jayavarman of Kamboja show that marriages between Brāhmaṇa and Kṣatriya families were customary in that land. Epigraphic instances of the claim of Brahma-Kṣatriya status are associated mostly with South India and the land beyond the Bay of Bengal.

—*VIJ* Vol. I Pt. 2, September 1963, pp. 320-21

XV. VEDIC STUDIES

Agrawala, V. S.

THE FOUR-HORNED BULL (AN EXPOSITION OF *ṚGVEDA* IV. 58.1-11)

ṚV IV.58 is attributed to Vāmadeva Gautama. Its Devatās, according to the *Sarvānukramaṇī*, are Agni, Sūrya, or *Āpas* or *Gāvaḥ* or *Ghṛtastutiḥ*. Wilson thought that this was a specimen of Vedic vagueness. By grasping the real import of the symbolic meaning of the terms *Madhu*, *Samudra*, *Ghṛta*, etc., the stanzas assume a rational and consistent explanation.

This hymn is a glorification of *Ghṛta* or the ancient seed of Cosmos, of which the first repository was the waters and the second one, the cows. Creation is an endless process in the mind of the Creator conceived as a continuous succession of the waves of bliss. Its essential nature is sweetness or *ānanda*, the principle of bliss which is omnipresent. There is nothing higher and deeper than the procreative joy abiding in the *Ghṛta* or seed.

The Sun is the universal divine life principle, of which the Fire is only spark. The Waters represent the great mother, the principle of the Cosmos—the *ab intra* state of creation. The next stage is the cows, which symbolise the conjoint father-mother principle acting as the source of the Cosmic seed called *Ghṛta*.

Sūrya as the symbol of the manifest Cosmos is the Bull. The four horns exemplify the four pādas of Brahman, or the four-footed cosmic *Puruṣa* who is exemplified in *Catuṣpadīvāk*. The transformation of one into four is creation.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 18-32

Agrawala, V. S.

NĀSADĪYA SŪKTA

This hymn contains reference to the following doctrines which served as nucleus for the thoughts of *Ṛṣis* when poetic statements of *sṛṣṭi-vidyā* were being attempted in a variety of bold linguistic forms:

1. The cosmos is *sat* and its preceding cause *asat—sadasadvāda*. (2) *Rajas*, the primaeval material cause of the universe, did not have existence in the latent source *Rajo-vāda*. (3) *Vyoma*, equivalent to *ākāśa* or space is the ultimate substratum of all things—*vyomavāda*. (4) The relative conception of *para* and *apara*. Absolute and Relative, is a basic conception essential

for manifestation—*parāparavāda*. (5) Whatever is created or made is subject to measurement—*āvaraṇavāda*. (6) The unfathomed waters are the cosmic source or mother of all things—*ambho-vāda*. (7) Immortality is energy, death-matter. The one is divine, the other human. One stands for the principle of motion, the other for rest—*amṛta-mṛtyu-vāda*. (8) Time is the supreme cause of the worlds, manifested as a rhythm visible in the smaller and greater units of time—*ahorātra-vāda*. (9) The cosmos was created by the activity of the Devas, who stand for the divine principle at all levels. Mind, Life and Matter—*Deva-vāda*. (10) Creation can ultimately be traced to its source in a transcendental being called *adhyakṣa*, suggestive of the Vedāntic Brahma. The transcendental reality is called *ekaṁ Brahma-vāda*.

—*Bha*. No. 6 Pt. 2, pp. 1-11

Agrawala, V. S.

SYMBOLISM OF THE TWO BOILERS

In *Ṛv*. X. 114.6, we have a fuller picture of a Soma-sacrifice (*Agniṣṭoma*) with its three pressings for thirty-six cups and four additional cups in the next higher sacrifice (*Atyagniṣṭoma*) and presents the *yajña* as a car (*ratha*) which derives its quality of locomotion from the basal dichotomy of the universe symbolised as the Twin Bay Steeds of Indra, *vis*., *Ṛk* and *Sāman*.

In *Rv*. X. 114.7, the ten and four other majestics of this chariot are referred to and in the true *Brahmodya* spirit, earthly life is said to be the fordable crossing-point for the swelling flood of Soma.

In *Ṛv*.X. 114.8, the intimate relationship and inter-dependence of the centre (*uktha*) and of the universal (*sahasra*) and the co-extensive nature of Brahman and *vāk* are enunciated.

In *Ṛv* X.114.9, we have the doctrines of eight Dhiṣṇyās, corresponding to the wardens of celestial Soma (the Gandharva), the eight Vasus and the Aṣṭamūrtis of Kumāra or Rudra and of *Vāk* as *Suparṇi*, whose flight from earth to heaven secures the celestial Soma for the mortals on the earth.

In *Ṛv*.X.114.10, we are told that the twin principles of Rest and Motion are simultaneously operative and underlie the conception of this strange car, *viz*., *devaratha* and the *śarīraratha*, the macrocosm and the microcosm. The controller of the chariot is Yama with its two -fold nature of *amṛta* and *mṛtyu* or movement and rest.

The burden of this whole hymn is to bring about the union of the immortal divine principle with the mortal human principle, *viz*., of the Devas with the Bhūtas, through *yajña*.

—*VIJ* Vol. I No. 2, September 1963, pp. 275-86

Agrawala, V. S.
VEDIC SYMBOLISM

We must not discard anything of value. This principle applies to the *mantras* of the Veda. We may not be able to know the exact meaning of these *mantras*, but that does not mean that they were obscure even at the time when they were composed. We have lost the key to the definitions in which the *mantras* are couched.

The hymns embody metaphysical statements of cosmogonic laws, which hold good at different levels as, *e.g.*, the Devas stand for Truth, Light and Immortal Life and the Asuras represent the opposite. Life is nothing but an outcome of a struggle between these two.

In the Vedas the meaning of language is symbolic rather than lexical. The cow, for example, stands for the creative energy which yields the milk of desire for creation. *Ghṛta* is the symbol of the parental seed that deposits the germs of life in the womb. The Sun, Ocean, Fire, Sky, Water and Earth are all symbols forming the alphabet of the language of the Cosmos.

A coherent system of metaphysics has found expression in the Vedas. Aditi is the Infinite Nature who gives birth to seven sons, *viz.*, Mind, Life and Five material elements. They are also seven threads out of which *Yajña*, the garment, is knit for the Babe, the Sun. The Sun typifies the principle of individuation. He is the self of all that moves and moves not and is also regarded as the symbol of the three Vedas and the three worlds.

The Sun is also called *savitā*, who, in union with his energy, *Sāvitrī* is the source of the Purāṇic legend of Sāvitrī-Satyavān. Sūrya is the horse of the cosmic *Aśvamedha* and Satyavān was fond of horses. Satyavān is fated to survive only for one year after his marriage with Sāvitrī. This refers to the annual renovation of the Sun. Yama, the God of Death, symbolises the principle of destruction and Sāvitrī by her efforts makes it auspicious.

The symbolical approach to Vedic interpretation alone is adequate to give us the complete picture of the Vedic thinking. *Veda-vidyā* is the science of creation involving a mass of technical details. These are to be cleared up for a rational understanding of the Vedic literature.

—*JIH* Vol. XLI Pt. 2, pp. 517-23

Bhargava, Nirmala
THE CONTRIBUTION OF THE SAINTS OF THE BHṚGU FAMILY TO VEDIC LITERATURE AND CULTURE

In a Ph. D. thesis, prepared on the subject, the authoress has quoted and classified the *mantras* contributed by the *Ṛṣis* of the Bhṛgu family like Cyavana, Uśanas, Dadhīci, Ṛcīka, Jamadagni, Paraśurāma, Mārkaṇḍeya, etc. She has also tried to reconstruct the lives of these sages. Then she has compared their compositions in the *Ṛgveda* and the *Atharvaveda* and lastly dealt with the contribution of this family in the fields of literature and culture of the Vedic period.

—*BS* Vol. VIII No. 1, January 1963, pp. 83-87

Bhattacharyya, Durgamohan

THE SOCIAL SIGNIFICANCE OF THE ĀTHARVAṆIC HYMNS

The *Atharvaveda* is considered useful in this world as well as in the other world. Along with the *mantras* of popular interest for securing various kinds of personal ends, the highest thoughts of social and spiritual importance also find a place in this Veda. Members of the Bhṛgu family included in their compilation of *mantras*, some hymns, which specially represent the popular hopes and aspirations, inculcate a national spirit, breathe an air of unity and equality and ask for universal welfare.

The Bhūmi-sūkta, with its ardent fervour of patriotism and warm adoration for the motherland, may be used as a national anthem even today and the *Brahma-sūkta* of the Paippalāda *Atharvaveda* may be valued as a charter of equality in all ages. In the latter hymn, men and women, including the uncultured and despised people of the society such as fishermen, slaves and gamblers, are put on an equal footing, being identified with Brahman. Bādarāyaṇa quotes part of this line in his *Brahmasūtra* (2.3.43). This text of the *AV* may be regarded as a major source of Indian philosophical thoughts. A few relevant stanzas are cited in the article.

The *AV* abounds in hymns of harmony and concord. Amity between parents arnd sons, between husbands and wives, and also between brothers and sisters is extolled. Most of such hymns are found in the Paippalāda version of the *AV*.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 33-35

Brown, W. Norman

ṚGVEDA 10.34 AS AN ACT OF TRUTH

Ṛgveda 10.34, describing the evil consequences of gambling is not so much a lament or even a prayer as it is the 'Act of Truth' (*Pālī*: *saccakiriya*) or *satya-kriyā*. The Vedic *ṛta* also refers to the same. The 'Act of Truth' is a formal declaration of fact accompanied by a command or resolution or prayer that the purpose of the agent shall be accomplished.

This hymn can be regarded as the utterance of some with an unconquerable compulsion to gamble, but at the same time with a desire to escape from that compulsion. To do so the gambler performs an 'Act of

Truth', based upon the completeness of his addiction to gambling. He describes in stanzas 1-11 his adddiction; in stanza 12, he makes his 'Act of Truth' (*ṛta*). The Act is addressed to Savitṛ as the leader of the dice, and in stanza 13, Savitṛ answers saying that the 'Act of Truth' has been successful and the gambler's property, including his wife, is restored. In the final stanza, the gambler propitiates the dice.

A fresh translation of the hymn follows.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 8-10.

Chakrabarty, A. K.

ṚGVEDE DEVĪ-PŪJĀ (DEVĪ-WORSHIP IN THE *ṚGVEDA*)

The most ancient Ṛgvedic sages used to pray to *Agni* for deliverance from worldly woes and worries. In the following age, this power of deliverance was attributed to *Śakti,* wife of Agni or Mahādeva. This was the origin of Durgā as a goddess of deliverance from worldly woes, worries and dangers. This Durga is a popular manifestation of the great Mahādevī. In the *Ṛgveda*, the hymn to goddess Durgā appears in the 25th *Khila-sūkta*. A philological study of this hymn proves that it is of later origin when compared to the other hymns of the *Ṛgveda*. The word Durgā has been used extensively in the *Ṛgveda* in the sense of woes and worries, as well as military camp or inaccessible place.

The *Taittirīya Āraṇyaka* (6th or 7th century B.C.?) contains a number of *mantras* about Durgā, which proves that she was well-known as a goddess prior to and during the *Āraṇyaka* age. In the *Bṛhaddevatā*, Śaunaka observes that the goddess *Vāk*, in the form of Durgā, wrote hymns dedicated to herself.

Although many modern scholars hold Durgā to be a non-Vedic goddess, yet there is at least one hymn to Durgā in the *Ṛgveda*, which proves her to be a Vedic goddess.

—*Bh.V* Year 51, Vol. I No. 5, October 1963, pp. 610-24

Chakravarti, Moni

METEMPSYCHOSIS IN THE SAṀHITĀ AND BRĀHMAṆAS OF THE ṚGVEDA

The author tries to determine the earlier and later portions of the *Ṛgveda-saṁhitā*.

Pessimism and metempsychosis are wanting in the early philosophy of the Veda. 'A full life of hundred years with all its enjoyments' was the goal of the Vedic people in the early stages. They did not think of 'after life'. The concept of '*amṛtatva*' (*ṚV* V.55.4) here may be explained to convey thirst for life. The word '*pitaraḥ*' occurs in the sense of '*pālayitaraḥ*'.

The author gives an analysis of the entire *Ṛk-saṁhitā* on the use of the word '*pitaraḥ*'. In *maṇḍala* X, the word occurs 24 times out of a total of 48 occurrences in the entire *Ṛk-saṁhitā*.

Keith's statements about the *Kauśītakī* and *Aitareya Brāhmaṇas* and the idea of '*Punarmṛtyu*' are half-truths.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 155-62

Ghosal, S. N.

VĀJASANEYI-PRĀTIŚĀKHYA

This is a translation with critical notes of *Vājasaneyi-Prātiśākhya*, chapter II, from *sūtra* 1 to 36.

—*IS* Vol. IV No. 3, April-June 1963, pp. 371-74

Godbole, N. N.

ṚGVEDIC SARASVATĪ

A general statement is made in books on Geology that the sands of Rajasthan are wind-borne. This interpretation could apply only to the superficial movements of sand during the pre-monsoon or monsoon period wind-disturbances. A vast area of sand, 40,000 sq. miles in area and several feet deep can hardly be wind-blown. As R. D. Oldham observes in his *Manual of Geology of India*, these sands could only be derived from a former coast line,north of the Rann of Cutch and east of the Indus valley. It is a geological fact that an arm of the Tethys Sea extended into the area of Rajasthan and Sind from the Rann of Cutch, northwards. It was into this arm of the sea that the seven rivers of the land called *sapta-Sindhavaḥ* used to flow. According to H.G. Wells, this arm of the sea extended to the Gangetic valley and into Assam.

That the Sarasvatī of Ṛgvedic fame has joined the Gaṅgā and Yamunā near Allahabad after remaining *gupta* for some distance is nothing short of a superstition. Wadia's identification of the Sarasvatī with the Yamunā too does not seem to be correct. The leading geologists agree that at one time the Sarasvatī was flowing down into the Gulf of Cutch, which was obviously a part of the big Rajasthan sea. The Eastern Nara, which is a perennial canal of the Sukkur barrage project, is the tail of Sarasvatī, identified with Ghaggar by the geologists. The Vedic Sarasvatī was *much mightier* than the struggling Yamunā or Gaṅgā which were hardly known in the Vedic times. It was a source of great spiritual inspiration to our ancient Aryans. It is described in the Vedas as the best of mothers, the best of rivers and the best of goddesses.

The *Atharvaveda*, the *Śatapatha Brāhmaṇa*, the *Mahābhārata* and the Purāṇas all speak of a geological upheaval known as Manu's *pralaya*. No mention of this upheaval is made in the earliest period of the Vedas. This upheaval raised up sand-beds from the rising bed of the Rajasthan sea, pushed up the Panjab rivers driving them all westwards and separated the two small streams Yamunā and Gaṅgā which began to move in the south-east direction. These two streams, now separated from their old sisters, received a new importance in point of sacredness and a new culture. This upheaval probably fixed a depression of the Arāvallī mountains which made it possible for the Aryans to reach the Deccan and Agastya Ṛṣi was probably the first to travel down to south.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 1-41

Ihagata, Bhikku

THE CULT OF SOMA

The author refers to the cult of Soma which, according to him, is as old as the worship of Indra. The Soma sacrifice is admittedly the oldest, assigned to about 5,000 B.C. The Haoma of the *Zend Avesta* is an exact copy of the Soma of the Vedas; the rituals obtaining in the *Avesta* are very much identical with those of the Vedic times.

The Soma juice is not merely an intoxicating drink or liquor. It is the symbol of the Wine of Immortality. To the Christians, the Wine points to the heavenly feast; to the Sūfīs Wine means spiritual knowledge.

Besides Soma, which is also known by the term *Mada*, we also find in the *Ṛgveda* other intoxicating drinks, such as *surā*. In *Atharvaveda*, a sweet drink *Kilalam* is also mentioned, and in *Śatapatha Brāhmaṇa* another drink *parisrut*, which is also intoxicating, is mentioned as different from *Soma*. It appears that these latter drinks were called *durmada, i.e.*, intoxicating in contrast to *Soma*, which is *Mada, i.e.*, joy-giving. It is clear that Soma could not be associated with drinking-bouts and it was meant solely for purposes, spiritual and divine. The *Soma* was brought from the high mountains far away in northern regions. T. V. Kapali Sastry speaks of 24 varieties of *Soma*.

It is, however, not clear how the author supposes that the drinking of *Soma* gives spiritual and divine delight. In his article, he refers to Mystery-Teachings of the Tāntric Schools of Kaula and other *Tantra* practices, where liquor was prescribed as a regular means of spiritual attainment. The author concludes that the spiritual nature of *Soma* is also associated with some such Tāntric practices.

—*CR* Vol. 168 No. 3, September 1963, pp. 265-73

Jain, Ramachandra

ṚGVEDA AND ARCHAEOLOGY

The author refers to an International Commission set up by UNESCO for writing a history of the scientific and cultural development of mankind, the first volume of which is designed to trace this history of mankind from the very beginning down to 1200 B.C. Sir Leonard Woolley was entrusted with this task and the draft of the first volume was sent to National Commission of India for suggestions and criticism and R. C. Majumdar submitted a note thereon. The article purports to be a résumé of the substance of that controversy.

The writer mentions the points of that controversy and gives his own theory about the Ṛgvedic India and Pre-Ṛgvedic Indian culture in the light of which he criticises both the authors.

The writer suggests that according to pre-historic archaeology, Iran was far-western part of Bhārata, Panjab, northern Rājasthan and Sindh being its only western parts. India of pre-Aryan people was violated in the first part of the second millennium B.C. It was a conflict between two ways of life. Pre-Aryan Indian people were leading pre-eminently a spiritual way of life, while the invading Aryans followed the materialistic way of life. When Aryan settled in India, they were greatly influenced by pre-Aryan culture. The Aryan patriarchal system began to imbibe some of the elements of the pre-Aryan matriachal system. The Aryan socio-economic institution, the sacrifice, a horrible institution of collective violence and exploitation, became diluted and individualised due to the pre-Aryan non-exploitative, individual-based-property economic system.

The author suggests that there were non-Aryan *Ṛsis* like Kṛṣṇa, Jaratkāru, Sarparājñī and others. Viśvāmitra was also one of the non-Aryan *Ṛsis*. The author suggests that *Ṛgveda* is the joint product of Aryan and non-Aryan *Ṛsis* converted to Aryanism.

—*ABORI* Vol. XLII Pts. 1-4, 1961, issued 1963, pp. 83-89

Kramrisch, Stella

THE TRIPLE STRUCTURE OF CREATION IN THE *ṚGVEDA*

(The first half of this article appeared in Vol. 2, No. 1, of the journal under reference. This is an abstract of the second half).

Agni, the fire, and *Trita*, the sacrificer, in whom burns the sacred flame are not far apart. In reality, Agni is the sacrificer. It is only through the divine fire within us that we sacrifice and consecrate ourselves. When the sacrificer blows on Agni, he sharpens his flames. Fire begets and unites with fire in mutual recognition.

This is how *Trita*, the sacrificer, found Agni *Jātavedas*, who is primarily the messenger between gods and men. He is the vital spark and principle of all that exists, brings them into being, sustains them and consumes them. Ritually, his priestly office is that of the hotṛ. Agni Jātavedas was tired of this office and escaped from it.

Trita found Agni on his secret flight from the sacrificial altar, when Agni returned to the waters beyond in the Uncreate. Fire comes to earth from the beyond, from the ground in the Uncreate, where there is neither existence nor non-existence. Ahī-budhnya dwells in the depth of the rivers, in the dark space where Agni was born first in the space outside creation, outside the world.

The three forms of Agni, the child of the Waters *Apām* Napāt in the beyond and Vaiśvānara in heaven and Jātavedas, the fire, here on earth are ontological realities of experience in and out of time, which they constitute. Time does not bind them. They are structural presences of the cosmos and of the inner life of men, which later embraces this cosmos and what lies beyond it.

Thus, by Agni, the triple structure of creation ontologically and cosmologically is implanted in this cosmos.

—*HR* Vol. II No. 2, 1963, pp. 256-85

Kupier, F. B. J.

INTERPRETATION OF *CHĀNDOGYOPANIṢAD III*.1.2

English translations of the expression '*Ṛgveda eva puṣpaṁ, ta amṛtā āpaḥ*' by Max Müller, Deussen, Mitra and Cowell, Senart and Papesso, as well as Śaṅkara's ritualistic interpretation, are rejected. Böhtlingk's translation—'the flower is the *Ṛgveda*, and also the immortal water is this'—is accepted with slight modification. The *Ṛgveda* is a flower, it is also the water of life. The idea is of a bee brooding on a flower for *madhu*. *Āpaḥ* and *madhu* are very often found associated in the *Ṛgveda*.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 36-39

Mehendale, M. A.

UPANIṢADIC ETYMOLOGIES

A hitherto unnoticed etymology of *puruṣa* is implied in *Muṇḍaka Up.* 2.1.5., *viz.*, *pu* (*pumān*) *ru* (retaṣ) *ṣa* (*siñcati*).

Some Upaniṣadic etymologies are inspired by the current pronunciation, *e.g.*, *yat* (ī) + *na* (*punāti*), which should give *yadna* (or *yanna*), is based on the fact that the pronunciation of *Yajña* has been approximated to *yadna*.

The underlying idea of some etymologies seems to be that all nouns are derived from verbs. Peculiar identifications sometimes lead to 'unorthodox' etymologies, *e.g.*, the derivation of *yajus* from *yuj*.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 40-44

Noelle, Wilfried

ON THE VEDA AND THE UPANIṢADS

This article briefly narrates the contribution of German Indologists to the study of the *Ṛgveda*, the *Atharvaveda* and the Upaniṣads. In the field of Ṛgvedic studies, the works of scholars like Heinrich Zimmer, H. Oldenberg, A. Hillebrandt, Geldner, Hoffmann, H. Lommel, Wilhelm Rau, A. Kaegi, H. Grassmann and A. Ludwig, etc.. are noted. The contributions of Friedrich Ruckert, Julius Grill and Hermann Beckh, Paul Deussen and J. Hertel are also mentioned.

—*IPC* Vol. VIII No. 3, September 1963, pp. 140-43

Paṇdey, U. C.

VEDIC SACRIFICE

Sacrifice is the corner-stone of the Vedic civilization, culture and religion. Soon after it became art and art mechanical and a rich treasure appeared of ritual legends, many of which have no sound argument to offer. Sacrifice was personified and identified with gods and even with the highest reality.

Etymologically *Yajña* is so-called, because when 'they press him they slay him and when they spread him they cause him to be born'. Before being taught the right manner of sacrificing again by Bṛhaspati Aṅgirasa, people had begun to think that those who sacrificed became more sinful and those who sacrificed not became righteous.

—*Bha*. No. VI Pt. 2, pp. 105-8

Pandit, M. P.

READINGS IN THE *BṚHADĀRAṆYAKA UPANIṢAD*-(V)—THE SEVEN FOODS—(VI) THE TRIPLE MANIFESTATION

Of the seven foods, one is that which is common to all eaters, two are apportioned to the gods and one is that which the Creator gave to the animals. Then there are the three basic substances—Mind, Speech and Life Force—which He designed for Himself.

Mind acts constantly behind the senses and their activities The sky-world is its formulation. It bases the Yajus and provides the stuff for the manes. It probes into what is to be known. Of Mind, the Heaven is the body and the Sun, the luminous form.

Speech is the Potential out of which all emerge. Earth is its manifestation. It embodies itself in the *Ṛgveda* and constitutes the Power of the gods. It assumes the form of what is known. Of speech the earth is the body and Agni its luminous form.

Life is the consciousness-force active in creation.

The Universe is a self-cast in the mould of Names, Forms and Movement. The first to appear is the vibration of Sound, it is followed by Form, of which the source is Light and the essentials—line and colour, mass and design—the secret values and significances of an unseen reality made visible. The basic urge for Movement comes from the central self of the Universe. Action is more fundamental to the creation than anything else. The triple manifestation is all a formulation of the Divine—the *satya*.

—*Adv.* Vol. XX No. 1, pp. 22-30; No. 2, pp. 17-19

Panse, G. M.

THE ANTIQUITY OF THE *GṚHYA-SŪTRAS*

It is possible to determine the antiquity of the *Gṛhya-sūtras* from several considerations. References to *mantras* by code and by *pratīkas* would point to a time when the Brāhmaṇa householders were quite conversant with the entire body of *mantras* pertaining to their respective *śākhās*, having studied them by rote and committed them to memory. The availability of an accented version of the *Āśvalāyana Gṛhyasūtra* is a pointer to its early date. The use of gerunds of roots in *va*, *tya* and *tva*, whether or not the roots are preceded by prepositions, indicates the pre-Pāṇinian period. The *taddhita* forms, in some *Gṛhya-sūtras*, are employed without suffix, thus suggesting their proximity to the Vedic literature. The formation of infinitives ending in *tu* are conspicuous by absence in the *Gṛhya-sūtras* except for a few exceptions. The *Gṛhya-sūtras* convey the sense of the infinitive by future participles and compounds. Another pointer to the pre-Pāṇinian date of the *Gṛhya-sūtras* is provided by the non-mention in the *Gṛhya-sūtras* of the important *saṁskāra* of *vidyāraṁbha*. The reason for this is that when the *Gṛhya-sūtras* were composed, Sanskrit was the spoken language and the learning of Sanskrit did not require such a preparatory ceremony.

—*VIJ* Vol. I No. 2, September 1963, pp. 287-90

Rahurkar, V. G.

VĀMADEVA'S CONTRIBUTION TO VEDIC MYSTICISM

The fourth *maṇḍala* of the *Ṛgveda* contains three legends about the sage Vāmadeva: (1) Vāmadeva was endowed with knowledge even while he was in his mother's womb, (2) he cooked the dog's entrails and (3) he put Indra on sale.

The first three stanzas of IV.26 declare the identity of the sage with Manu, Sūrya, etc., in the first person. According to Sāyaṇa, the speaker of these *mantras* is Vāmadeva, who, having acquired true philosophical knowledge while still being in his mother's womb, expresses his experience as regards the oneness of the soul. These verses, can, however, be best interpreted if Indra is taken to be its speaker. The Vāmadeva family is known for its special devotion to Indra. Moreover, the remark, 'I gave land to the Aryans' would be proper only in the mouth of Indra.

Ṛgveda IV.18.13 refers to another legend, *viz.*, the cooking of a dog's entrails by Vāmadeva. It is generally interpreted as referring to some unfortunate circumstance in which Vāmadeva was involved. But a critical study of the hymn indicates that the words are uttered by Indra and not by Vāmadeva. The stanza clearly refers to the legend, in which Indra, *Śyena* and Soma figure prominently and has nothing to do with any situation in Vāmadeva's personal life.

In IV.24.10 we are told that Vāmadeva carried out the sale of Indra. A critical analysis of the hymn shows that the sale of Indra is only metaphorical.

The fact that the seer Vāmadeva came to be associated with the so-called mystic hymns suggests that he must have had some mystic experience which must have raised him above the level of the masses in those days. The other references about Vāmadeva indicate that he was an inspired seer gifted by the gods with the mysterious knowledge. It may be because of this favour of the gods that he came to be associated with legends, which describe him as having been endowed with knowledge while in his mother's womb.

—*VIJ* Vol. I No. 2, September 1963, pp. 267-74

Ram Gopal

INFLUENCE OF THE BRĀHMAṆAS ON THE *GṚHYA-SŪTRAS*

The principal contribution of the *Gṛhya-sūtras* consists in ritualising systematically important acts in the everyday life. Since the Brāhmaṇas were considered to be the authorities of rituals *par excellence*, the *Gṛhya-sūtras* naturally looked to them for guidance and drew upon them considerably.

A study of the *Gṛhya-sūtras* shows that the ritualistic terms and procedures like *pāka-yajña*, *āghārau* and *yajña-vāstu* have been derived mainly from the Brāhmaṇas. The *Gṛhya-sūtras* follow the Brāhmaṇas in preserving the ancient distinction of *caturvattam* and *pañcāvattam*. The procedure of performing *homa* and other rites like *Āgrāyaṇa*, *Daśapūrṇamāsa*, the obsequies and *śrāddha* have been adopted directly from the Brāhmaṇas. The *Gṛhya-sūtras*, however, have simplified the cumbersome ritual of the Brāhmaṇas with a view to adopting it to the convenience of an average householder.

In describing several important Gṛhya topics, the *Gṛhya-sūtras* depend upon the Brāhmaṇa texts. Āśvalāyana is indebted to the *Śatapatha Brāhmaṇa* for the definition and description of the *pañca-mahāyajñas*. Pāraskara follows the *Śatapatha-Brāhmaṇa* in the description of *upanayana, puṁsavana, jātakarman* and *indrayajña.*

The quotations from the Brāhmaṇas cover almost the entire gamut of the Gṛhya ritual. According to Āpastamba, some of the Brāhmaṇa-texts, dealing with *smārta* topics, like Anadhyāya are irretrievably lost.

—*VIJ* Vol. I No. 2, September 1963, pp. 291-98

Sadhu Ram

A NOTE ON THE VEDIC WORD '*ASMERĀḤ*'

tam asmerā yuvatayo yuvānaṁ
narmṛjyamānāḥ pariyanty āpaḥ   *ṚV* II.35.4

Mādhava interprets the word '*asmerāḥ*' in this sentence as 'have a smiling face'. 'Sāyaṇa explains it as 'free from concept' and Macdonell as 'not smiling'. The author suggests that the word might originally have been *dasmera*, meaning 'exquisitely beautiful' from *dasma*, meaning 'wonderful'. The sentence can thus be translated as: 'The waters surround him as do the exquisitely beautiful and well-adorned ladies, a young man'.

—*Br.V* Vol. XXVII Pts. 1-4, 1963, pp.116-17

Saxena, D. P.

MOUNTAINS OF VEDIC INDIA

It is difficult to reconstruct a physiographical map of Vedic India, mainly, because there is a paucity of references to physical features in the Vedic texts, and even those which occur, are casual and ambiguous. But mountains and rivers in contrast with other physical features exercised an immense influence upon Aryan life, and hence frequent references are natural.

In the Vedic texts, hills and mountains are indicated by the words '*giri*' and '*parvata*', respectively. Sometimes both the terms are used to mean a mountain, while in the *Ṛgveda* they denote clouds, gods as well as mountains.

The author gives identification of some of the principal mountains referred to in the Vedic texts.

Himavanta or Himavata: The term '*himavanta*' consists of '*hima*' (snow) and *vanta* (possessor). Frequent references to '*himavanta*' point out that it was a great mountain situated to the north of the Aryan land. *Himavanta* may readily be identified with the present Himālayas.

Mūjavān: The earliest reference to this mountain is found in the *Ṛgveda*. A distinct type of people called 'Mūjavants or 'Mūjavans' is referred to in the later Vedic literature. It may be pointed out that the Karakoram range marks the northern fringe of the Indus basin and the 'Mūjavān' mountain may be a part of this range. S. M. Ali has identified 'Mūjavān regions' with the present Mūjavān or upper Kokcha valley of Afghanistan.

Manoravasarpaṇa or Nāvaprabhranṣan: This mountain was prominently known since the Deluge from which Manu was saved by Viṣṇu in his Fish incarnation. The part of Śiwalik range which lies between the Sutlej and Yamunā may be supposed as identical with the *manoravasarpaṇa* or *nāvaprabhranṣan*.

Trikakud: There is a mention of a mountain called '*Trikakud*' or 'Trikakubh' in the *Atharvaveda* ,*Yajurveda* and the *Śatapatha-Brāhmaṇa*. The two names are variants of one and the same name. The name suggests that the mountain was characterised by three peaks. It is suggested that the present 'trikota' (in the south-west of Kashmir and Jammu State) represents the Vedic 'Trikakud'.

Maināka and Krauñca: From the information that we get about the location of Maināka, it appears that it was situated in the vicinity of the Bhāgīrathī, one of the upper sources of the Gaṅgā. The Maināka mountain should be located somewhere near the confluence of the Bhāgīrathī and the Alaknandā in the Tehri Garhwal district of Uttar Pradesh.

As for the Krauñca mountain, N. L. Dey, on the basis of Kālidāsa's *Meghadūta*, identifies the '*Krauñca Randhra*' with the '*Niti*' pass situated about fifteen miles to the east of the Kamet peak in the extreme north of the Garhwal district of Uttar Pradesh. It appears that the *Krauñca* mountain was a part of the Kailāsa range and located along the northern border of the Uttar Pradesh.

Vindhya: This is undoubtedly the present Vindhya range bordering the peninsular India.

Paripātra: This mountain has been mentioned as the southern boundary of Āryāvarta. The western part of the Vindhyas being too rough and high was difficult to cross and, therefore, it bordered the Aryan land in the south. The *Paripātra* appears to be this part of the Vindhya range.

—*AUJR* Vol. XI Pt. 2, July 1963, pp. 59-66

Swami Bon Maharaj, B. H.

THE UNIQUENESS OF VEDIC READING

The ultimate attainment of the Final Fruit of the Vedas much depends on the correct reading of the Vedic *mantras*. Concentrated attention and faithful adherence to the rules laid down in *Yājñavalkya-śikṣā* are required for reading, articulation, pronunciation, accents and modulation with cadences of the worlds of the Vedas. The details about the preliminaries are to be performed before commencing the recitation of the Veda; the pronunciation of *Om*, three fold-tune, *viz*., Udātta, Anudātta and Svarita; the eight notes in the reading of the *Sāmaveda*; length of time in pronouncing a syllable; the movements of the hand and their drawbacks; release of fingers and eleven forms (*vikṛtis*) of the Vedic reading, defects in the Vedic reading, the six qualities of the Vedic reading, forbidden injunctions and the fruits of the Vedic reading are also dealt with.

—*IPC* Vol. VIII No. 3, September 1963, pp. 213-24

Thieme, Paul

AGASTYA UND LOPĀMUDRĀ (AGASTYA AND LOPĀMUDRĀ)

Ṛgveda III.33—crossing of rivers by Viśvāmitra—does not present any difficulties of interpretation. First two verses set the scene, but the principal action consists of a dialogue in which Viśvāmitra eulogises the rivers and Indra's brave deeds which freed the rivers. Then he begs them to allow him the crossing. After initial refusal the rivers go down and, though the action closes here, yet the song continues. The verse *ud va . . . āratām*, in which the waters are invoked not to take away the lives of two cows, seems to be out of context. This verse does not suit in the mouth of Viśvāmitra, who earlier comes with goods, wagons and war chariots. But H. Lüders (*Varuṇa* I.19) has been successful in explaining the connection of this act with the preceding action of river-crossing. It is a sort of magic formula of truth, which is common among the Buddhists as *saccakriyā*. Here mention can also be made of *Yaśt* (76-78) where Vistaru Naotaryāna crosses the river. Such a legendary magic is also found in the dialogue (*RV* X.108) between Saramā, the bitch of gods, and Paṇi, the demon, who holds the cows in captivity. Those cows are found by Saramā and set free by Indra Bṛhaspti and Aṅgiras.

Similarly, one may attempt to interpret the well-known song (*RV* I.179) containing a conversation between the ascetic seer Agastya and his wife Lopāmudrā. This hymn has been repeatedly interpreted by various scholars. H. Oldenberg, E. Sieg., A. Hillebrandt, K. F. Geldner—all succeeded in throwing light on the meaning of this hymn. The hymn as a whole should be understood in the spirit of Luder's interpretation of the Viśvāmitra-song. The dialogue between Viśvāmitra and the rivers or Saramā and Paṇi corresponds to that between Agastya and Lopāmudrā. The song contains everything that we need for the explanation. We do not require the assumption of Oldenberg that these verses were formed out of a lost prose narration, not Hillebrandt's hypothesis, based on the view of L. Von Schroder, that it is a cult-drama. It is a document of natural honesty, nothing is obscene in it, no 'erotic slang' or inappropriate speech: one should not forget that Agastya is considered as a great sage of early times. Like Vasiṣṭha he is also the son of Mitra and Varuṇa and the last verse of this hymn calls him *ṛṣir ugraḥ*.

Modern western view agrees with that of the first two verses spoken by Lopāmudrā. In the first verse she complains about the suffering of the ascetic life she is leading according to the wishes of her husband and is getting older day by day; her beauty blossoms in vain. It is neither a temporary mood nor even a passion, it is a natural longing of a woman, a longing which, unfulfilled, gets stronger in course of time—naturally it is connected with thoughts of older age. She does not speak here as a future mother, but a woman who exists for the husband. The second verse states the futility of Agastya's efforts for complete spirituality: even the early sages have given up at one time their efforts which did not take them to the goal. In his reply we expect that Agastya first defends his standpoint and does not immediately give in. Even the rivers in Viśvāmitra-song did not immediately go down in order to maintain tension in the dramatic action. He contends that one has to make efforts to get through all struggles (battles) in which one has to overcome hundreds of strategies. This struggle is against Kāma and the hundreds of strategies are the ways to attack Kāma. By this he may also mean the game of chess with prolonged action and changing situations. Or he might have some real war in mind. Then the verse 4 shows how he gives in to the wishes of his wife—it means that he himself speaks again. All European critics consider it to have been spoken by Lopāmudrā. The author points to the *Sarvānukramaṇī* and the *Bṛhaddevatā* according to which Agastya is the speaker. Moreover, symmetry dictates that after two verses of Lopāmudrā two verses should be spoken by Agastya. Above all, psychological consideration is very important. The verse says that the lust of a rising bull has come to me, originating from here, from there, from everywhere. Surely is 'lust for a rising bull' also possible. But how can Lopāmudrā speak of a sudden lust? Her desires have been developing in a natural manner. He gives in, *adhīra* is victorious over *dhīra*. Nothing is obscure, it is a complete defeat of Agastya's efforts for spiritual attainments. It is a natural urge of a woman: a sage, knowing all difficulties of his struggle, is taken away by the need of time.

—*ZDMG* Vol. CXII Book 1, 1963, pp. 69-79

Trivedi, Rama Govinda

ṚGVEDA MEN YAMARĀJA (YAMARĀJA IN THE *ṚGVEDA*)

Yamarāja seems to be the God of sacrifice in the Vedas. Whereas in most of the hymns of the *Ṛgveda*, Mitra and Varuṇa are mentioned together. In the 7th verse of the 14th hymn of the 10th *maṇḍala*, varuṇa is mentioned with Yama. Does it show that Mitra and Yama are one and the same

God? This might be the basis of the identification of Yama and Mitra in Iran.

The data about Yama in the *Ṛgveda* have been in existence in the Purāṇas also.

—*Trip.* Vol. VIII No. 4, January 1963, pp. 105-14

Velankar, H. D.

MṚGATṚṢNIKĀ: ITS VEDIC ORIGIN

The word *mṛgatṛṣṇika* is not found in the Vedic literature. Its early uses are in the *Śabarabhāṣya*.

The words *ūṣara* and *ūṣa*, both meaning 'saline soil' are not found in the *Ṛgveda*, but they are found in the *Taittirīya-saṁhitā*. Ūṣara is a flat piece of barren land, which cannot retain water, but causes the illusion of water when the rays of the summer sun fall on the mineral darticles present in it.

The *Ṛgveda* and the *Atharvaveda* contain references to *iriṇa* which attracts thirsty wild animals. Sāyaṇa equates *iriṇa* with *ūṣara*, but they are different. Both belong to the desert, but *ūṣara* is a flat piece of land, while *iriṇa* is a hollow ditch. Both attract thirsty wild animals, *iriṇa* by real water and *ūṣara* by illusory water. In the *Akṣa-sūkta*, the term *iriṇa* is used metaphorically in the sense of 'a barren field'.

It must be noted that the term *mṛga* in the compound *mṛgatṛṣṇikā* refers to a wild animal like the *gaura* and not the deer. The phenomenon of *mṛgatṛṣṇikā* is associated with *ūṣara*, but not with *iriṇa*. It is with the pessimistic philosophies that the term *mṛgatṛṣṇikā* came to be used as an illustration of illusion. But the Aryans were optimistic about life and did not perhaps like to illustrate the deceptive nature of things by the simile of *mṛgatṛṣṇikā*. It does not, however, mean that they were unaware of the phenomena of mirage.

—*BV* Vols. XX-XXI (*Munshi Indological Felicitation Volume*), issued January 1963, pp. 11-17

Vekantasubbiah, A.

SUMÉKA, ROOT MI

The word *suméka* occurs in the *ṚV* I.113.3, 146.3; III.6.10, 15.5, 57.4; IV.6.3., 42.3, 56.3; VI. 66.6; VII. 56.7, 87.3; X. 92-15 and only twice in other Vedic texts.

Sāyaṇa explains it mostly as *Surūpa* or its synonyms. In his commentary on I.113.3, he explains it as *śobhana-mehane* and this explanation is repeated in his commentary on I.146.3 and VII.87.3.

Sāyaṇa's explanation did not find favour with Roth, Oldenberg and Henry. Roth says that *Suméka* is derived from the root *mi* 'to establish in the ground, to ground', and that it means 'well-grounded, firm, stable'.

Ludwig, Grassmann and Pischel follow Sāyana. The former explains the word as 'schon', (lovely, *surūpa*) in his *ṚV. Uber*; but in his note on I.146.3 (Vol. IV, p. 283), he observes that the meaning of the word is obscure. Grassmann, in his *Worterbuch*, refers to the Zend word *maekant* which Justi in his *Handbuch Zur Zendsprache*, explained as 'trickling' or 'dripping' and explains *suméka* as 'segensreich' (rich in blessings), 'schön trâufelnd' (dripping finely). In his *ṚV. Uber*, too, he keeps to this explanation,; but in I.113.3 and I.146.3 renders the word as 'hehr' (sublime) and 'schön' (lovely). Sāyaṇa's definite statement that *Suméka-surūpa, Śobhanarūpa, śobhana* is clearly based on an old tradition and is plausible. The forms of the root *mi* 'to shine' that we meet with in the verses of the *ṚV* are: *memyāna, mimīyāt, mimīyāḥ, mināna, minant, amimīta.*

—*Br. V* Vol. XXVII Pts. 1-4, 1963, pp. 18-44

Vishva Bandhu

VEDIC TEXTUO-LINGUISTIC STUDIES

(This is a continuation of the article which appeared in the previous issue of the same journal under the title 'Vedic Text-Critical Studies, sumarized in the first issue of the *Digest* p. 198)

The article points out that the popular belief that the Vedic texts have remained unchanged and immune from the ravages of time and imperfections of human transmission is not correct. It is true that the Vedapāṭhins have been used to recite the sacred texts from memory, but it cannot be said that their recitals have always remained unaffected by the corresponding text-scripts which they themselves or their colleagues have also been preparing, simultaneously, since quite long. The author has presented a large number of instances where Vedic text is to be emended. Some of the important examples are:

(*a*) In *Ṛgveda* 5.1.2a — *'abodhi hotā yajathāya devān'*, the word *'devān'* acc. plu. is a misreading; it should be gen. plu. *'devām'* (Vedic form for *'devānām'*) as that only can be construed with *'yajathāya'* (meaning for worship of gods). The commentators, not suspecting that *'devān'* could be misleading, have twisted it infinitively as *'yaṣṭum'* which violates grammar. The author quotes other examples where *'devān'* should be emended as *'devām'*.

(*b*) In *Ṛgveda* 6. 51. 2b, *'devānām janma sanutarā ca vipraḥ*, *'devānām'* should be *'devām'* (Vedic gen. plu.) as metre (*triṣṭup*) clearly shows.

(*c*) In *Ṛgveda* 3.60.6, *'vratā devānāṃ manuṣaśca'*, the word *'manuṣaḥ'* should be *'manuṣām'*.

(*d*) *In Ṛgveda* 6.66.1, '*ehī vām vimuco napāt*' '*vām*' should be '*mām*' which is only a phonetic transformation. Sāyaṇa, not knowing this, and realizing the need for the sense of '*mām*' had to take resort to a queer conjecture.

The author then presents detailed textuo-linguistic study of the *Ṛgveda* I.7.3 which is the main theme of the article. *Inter alia,* he has proposed some important etymologies hitherto unnoticed. Some examples are:

(*a*) The radical *adhī* in *adhīmasī* (*ṚV* I.80.15) is derived from *adh* 'to read', while according to Pāṇini, it is *adhi*+*i*.

(*b*) *Kṣapā* in *Kṣapāvat* (*ṚV* I.70.3) is a composite action noun in the sense of 'getting of giving' (from *Kṣar* 'to give'+pad 'to get').

(*c*) *Kṣava* in RV 3.46 .2 means knowledge from *kṣī* 'to know'.

—*VIJ* Vol. I Pt. 2, September 1963, pp. 1-9

TITLES OF DOCTORAL THESES

I. ARCHÆOLOGY

Sr. No.	*Title of the Thesis*	*Research Scholar*	*University*	*Year of Award*

Subjects on which Research is being Conducted :
Ph. D. /D. Dhil.

1·	Ahom Monuments	Jogen Phukon	Gauhati	
2·	Kadambas of Goa and their Inscriptions	R.N. Gurav	Karnatak	

II. ART AND ARCHITECTURE

Ph. D. /D. Phil. (Degrees Awarded)

1·	Iconography of the Buddhist Caves of Ellorā	R.S. Gupte	Marathwada	1962
2·	A Historical Survey of Structural Temples built in Gujarat up to 1600 A.D. with special Reference to the Architectural Canons discerned in their Extant Remains	K.F. Sompura	Gujarat	1963

M. Litt (Degrees Awarded)

3·	Kūṭiyāṭṭam (Traditional Staging of Sanskrit Plays in Kerala)	P.C. Krishnan Nambutiripad	Madras	1962
4·	Tirukkalukkunram and its Temples	K.V. Gopala Krishnan	Madras	1963

Subjects on which Research is being Conducted :
Ph. D. /D. Phil.

5·	Art and Religion under Sañgamas	V.C. Kavali	Karnatak	
6·	Mahāyāna Caves of Western India	B.K. Padalkar	Marathwada	
7·	Temples of Marathwada	Prabhakar Deo	Marathwada	

8·	Study of the Buddhist Stūpa Architecture in Madhya Pradesh	Beena Rani Srivastava	Saugar	
9·	Town Planning in Ancient India : A Study of three Ancient Towns of Malwa (Vidiśā, Ujjainī and Dhār)	G.P. Balaiya	Saugar	
10·	The Temple in Āndhradeśa	A. Surya Kumari	Sri Venkatesvara	
11·	Select Vijayanagara Temples of Rāyalaseema	V. Kamesvara Rao	Sri Venkatesvara	
12·	Fine Arts in the Age and Works of Kālidāsa	D.R. Joshi	Vikram	
13·	Mural Paintings of Kerala	A. Ramachandran Nair	Visva-Bharati	
14·	The Evolution of Ancient Figures in Ancient Indian Art	Asis Sen	Visva-Bharati	
15·	Agrarian And Fiscal Economy in the Mauryan and Post-Mauryan Age (Cir. 324 B.C.-320 A.D.)	N.N. Kher	Visva-Bharati	

M. Litt.

16·	Lokapālas in Indian Religion and Art	B. Sitaraman	Madras	
17·	Some Animals and Birds in Indian Religion and Art	G. Ramamurthy	Madras	
18·	Some Minor Deities in Indian Religion and Art	V.R. Mani	Madras	

III. EPICS AND PURĀṆAS

Ph. D. /D. Phil. (Degree Awarded)

1·	A Critical Study of the *Nāradīya Purāṇa* with Special Reference to its Philosophical Background	Shiva Shankar Upadhaya	Bihar	1962

M. Litt. (Degrees Awarded)

2·	Epic Language with Special Reference to the *Rāmāyaṇa*	S. Joshua	Madras	1963

Subjects on which Research is being Conducted : Ph. D. /D. Phil.

3·	Jaina Purāṇas	Shaktidhar Jha	Bhagalpur
4·	Assamese Versions of Indian Epics	Devendra Nath Sharma	Gauhati
5·	A Study of the *Devī Bhāgavata*	Jogeshwar Sharma	Gauhati
6·	A Critical Study of the Ethical and Philosophical portions in *Mahābhārata*	K.T. Pandurangi	Karnataka
7·	Culture of the Tamils as revealed by *Periyapurāṇam*	K. Nambi Arooran	Madras
8·	Nārada Purāṇa : A Critical Study	K. Damodaran Nambiar	Poona
9·	Cultural History from the Kūrma Purāṇa	G.K. Pali	Poona
10.	A Critical Study of *Pada Purāṇa*	H. S. Upadhyaya	Saugar
11.	Ethics of the Śānti Parva	H.P. Prapanna	Vikram
12.	Purāṅa Sāhitya men Nārī (*Viṣṇu*, *Matsya* aura *Bhāgavata Purāṇa* ke Sandarbh men)	Jayagauri Shukla	Vikram
13.	A Cultural Study of *Matsya Purāṇa*	R.N. Tripathi	Vikram
14	The Cultural Study of *Padma Purāṇa*	N.P. Mishra	Vikram

IV. EPIGRAPHY AND NUMISMATICS

Nil

V. GEOGRAPHY

M. Litt. (Degrees Awarded)

1·	Ahanānūru in its Historical Setting	C.E. Ramachandran	Madras	Date not mentioned

Subjects on which Research is being Conducted :
Ph. D. /D. Phil.

2·	Paddituppattu in its Historical Settings	V.S. Rajan	Madras

* * *

VI. HISTORY

Ph.D. /D. Phil. (Degrees Awarded)

1·	The Classical Age (Saṅgama Age)	M Arokiaswamy	Madras	Date not mentioned
2·	Index of Historical Material in Saṅgama Literature	N. Subrahmanian	Madras	-do-
3·	Trade and Commerce in Ancient India—in Post-Mauryan Age (C. 200 B.C. to C. 300 A.D.)	Haripada Chakrabarty	Visva-Bharati	1960
4·	Social and Religious Conditions of India during the reign of Harṣa	J. M. Shah	Gujarat	1963
5·	Growth of the Paramāra power in Malwa	K.N. Seth	Saugar	1963
6·	The Political and Cultural Life under the Kalacuris of Ratanpur	S. Pandey	Saugar	1963

M. Litt. (Degrees Awarded)

7·	The Age of Sambandar	T.V. Venkataramanan	Madras	Date not mentioned

Subjects on which Research is being Conducted:

Ph. D./D. Dhil.

8.	Devarāya II and his Times	C.S. Maharajpet	Karnatak
9.	A History of South Kanara (From beginning to the end of the Vijayanagar Empire)	K.V. Ramesh	Karnatak
10.	Krishnadevarāya and his Times	P.M. Naikar	Karnatak
11.	Political and Social Conditions in Karnatak before the Advent of Vijayanagar	S.R. Chandraraj	Karnatak
12.	The Śaka-Kṣatrapas of Western India	Raj Muni Shukla	Saugar
13.	Political History of the Kachchhapaghatas	S.K. Bajpai	Saugar
14.	History of the Guntur District	G. Sambasiva Rao	Venkatesvara
15.	Malwa in Gupta Age	M.H. Trivedi	Vikram
16.	Mediaeval Malwa (1055-1399 A.D.)	R.S. Garg	Vikram

* * *

VII. INDIA AND THE WORLD

Ph. D./D. Phil. (Degrees Awarded)

1.	A Study in the History of Buddhism in Burma with Special Reference to the Pagan Period	U.Z. Htun	Visva-Bharati	1954
2.	Hindu Literature and Religion in Indonesia	Ida Begus Meda Mantra	Visva-Bharati	1957
3.	Countries and Art Relations (With Special Reference to India and Egypt)	Saad Mohammad El Mansouri	Visva-Bharati	1959

Subjects on which Research is being Conducted :

Ph.D. /D. Phil.

4.	Buddhism in S. E. Asia (Burma, Thailand and Cambodia)	Kanailal Hazara	Calcutta
5.	Buddhism in Central Asia	Ksanika Saha	Calcutta
6.	Social Life in Ancient Cambodia	Suchitra Chatterjee	Visva-Bharati

VIII. LAW, POLITY & ADMINISTRATION

Ph. D. /D. Phil. (Degrees Awarded)

1.	Prācīna Bhāratīya Rājanīti-sāstrā ke Siddhānta kī Mīmāṁsā—*Rāmāyaṇa, Mahābhārata* evaṁ Saṁskṛta Mahā-kāvyon ke Sandarbha men	R. Shukla	Vikram	1960
2.	Local Self-Government in Mediaeval Karnatak	G.S. Dixit	Karnatak	1962
3.	Land in Mithilā	Lakshminarain Sinha	Bihar	1963
4.	Administration and Social Life under the Pallavas	C. Meenakshi	Madras	Date not mentioned

Subjects on which Research is being Conducted :

Ph. D. /D. Phil.

5.	Village Administration in Northern India (600-1200 A.D.)	Abhayakant Choudhary	Bhagalpur
6.	Administrative Systems of the Ahoms	Arun Chandra Barua	Gauhati
7.	The Buddhist Republics in Ancient India	Baleshwar Prasad	Gauhati
8.	The System of Land Tenure under the Ahoms	Surendra Kumar Goswami	Gauhati
9.	Hoyasaḷa Administration	B. Vithal Rao	Karnatak

10.	Government and Administration under the Cālukyas of Bādāmī	C.V. Rangaswamy	Karnatak
11.	Provincial Government under the Later Western Cālukyas	K. R. Basavaraj	Karnatak
12.	Local Self-Government in Mediaeval Āndhra (11th to 14th Century)	T. Venkateshwar Rao	Karnatak
13.	Democratic Checks on Kingship in Ancient India	Asha Sharma	Saugar
14.	Democratic Element in Ancient Indian Polity	M.R. Chhabra	Vikram

IX. LINGUISTICS & GRAMMAR

D. Litt. (Degree Awarded)

1.	Historical Grammar of the Telugu Language with Special Reference to Old Telugu	K. Mahadeva Shastri	Sri Venkatesvara	1963

Ph. D./D. Phil. (Degrees Awarded)

2.	Linguistic Investigation of some Problems on Mutual Relationship of Indo-Aryan and Dravidian Languages	R.C. Hiremath	Karnatak	1955
3.	A Study of Telugu Semantics	G.N. Reddy	Madras	1962
4.	Bhāṣā-Kauṭalīyam—A Linguistic Study	K.N.Ezhuthachan	Madras	1962
5.	Linguistic Study of the Kurmali Dialectics	Nanda Kishore Singh	Visva-Bharati	1962
6.	The Descriptive Grammar of *Cilappatikāram* with Index	S.V. Subrahmanyam	Kerala	1963
7.	Linguistic Study of Āpastambīya & Āśvalāyana Śrautasūtras	P.D. Nawathe	Poona	1964

Subjects on which Research is being Conducted :

Ph. D. /D. Phil.

8·	The Structure of Assamese: A Descriptive Analysis of the Assamese Language	Golok Chandra Goswami	Gauhati
9·	Bado Language and Culture	Pramod Chandra Bhattacharya	Gauhati
10·	Waḍḍārādhane — A Linguistic Study	B.K. Khadabadi	Karnatak
11·	A Descriptive Analysis of Kinauri (A Himalayan Dialect)	N. Rama Subramanian	Kurukshetra
12·	A Study of Daivata-Kāṇḍa of the *Nirukta*	Satya Bhushan Yogi	Kurukshetra
13·	Linguistic Features of the Language of *Yajurveda*	K.T. Shewalkar	Marathwada
14·	A Descriptive Analysis of Nannaya's usage	K.Nagabhushana Rao	Sri Venkatesvara
15·	The Language of Nannichoḍa-deva's *Kumārasaṁbhavam*	L.B. Shankar Rao	Sri Venkatesvara
16·	Telugu Language of the inscriptions of the twelfth, thirteenth and fourteenth centuries A.D.	M. Kandappa Chetty	Sri Venkatesvara
17·	A Study of Telugu Compounds	J. Suryanarayana	Sri Venkatesvara
18·	Pāṇinīya-vyākaraṇe Dārśanika-tatvāni	D.S. Bajpai	Vikram
19·	A Concordance of the Uṇādi words and Derivations	S. Joshua	Madras

X. LITERATURE & RHETORICS

D. Litt. (Degrees Awarded)

1·	Sanskrit Works of Raghunātha Paṇḍita	S.L. Katre	Vikram	Date not mentioned

Ph.D./D. Phil. (**Degrees Awarded**)

2·	A Survey of Gītā in Sanskrit Literature	Shilavati Oka	Poona	-do-
3·	A Critical Study of Kṣemendra	N.S. Shukla	Vikram	1958
4·	An Exposition of the *Citramīmāṁsā* of Appayya Dīkṣita and the appraisal of Jagannātha	Mangalpati Jha	Bihar	1961
5·	Kāvya Siddhānta Men Ātma kī Gaveṣaṇā	Jaimant Mishra	Bihar	1961
6·	A Critical Exposition of *Vyakti-viveka* with Special Reference to its Critique by Ruyyaka	Triloknath Jha	Bihar	1961
7·	Kāvya-doṣon kā Udbhava aura Vikāsa	Bamshambhu Dutta Jha	Bihar	1963
8·	A Critical Study of Panama Carium and other related topics	K.R. Chandra	Bihar	1963
9·	Appaya Dīkṣita as Poet and Poetician	B.D. Pandya	Gujarat	1963
10·	Rājaśekhara O *Kāvyamīmāṁsā*	Nagendranath Chakravarti	Visva-Bharati	1963
11·	A Comparative Study of Main Criticism of *Meghadūta*	V.P. Jani	Gujarat	1964

Subjects on which Research is being Conducted :

Ph. D. /D. Phil.

12·	The Kusa-Jātaka: A Critical and Comparative Study)	Tilak Raj Chopra	Hamburg (W. Germany)
13·	Studies in the Function of Suggestions	Maitreyee Choudhury	Jadavpur
14·	The Instruction of Scientific and Srauta Literature	D. Vishvanath Sastri	Karnatak
15·	A Critical Study of Prose works of Bāṇa Bhaṭṭa	Rama Kanta Agarwal	Kurukshetra

16·	A Psychological Study of Proverbs in Classical Sanskrit Literature from Ist Century to 8th A.D.	Ved Vrat	Kurukshetra
17·	A Critical Study of the *Alaṅkāraratnākara* of Śobhākaramiśra	C.L. Vasantha	Madras
18·	Critical study of *Subhāṣitasudhānidhi*	R.R. Saroja	Madras
19·	Nānārtha-Śabda-Ratna—A Critical Edition of the unpublished text	R.Y. Saraf	Marathwada
20·	Desi Movement in Telugu Literature and the part played by Palkuriki Somanātha	T. Kothandaramiah	Sri Venkatesvara
21·	Ballad Poetry in Telugu	T.V. Subba Rao	Sri Venktatesvara
22·	Dvipada Literature in Telugu	V. Nagiah	Sri Venkatesvara
23·	A Critical Study of Errapregaḍa's	V. Ramachandran	Sri Venkatesvara
24·	Rāmakathā para ādhārita Nāṭakon kā Svarūpa aura Viśleṣaṇa	A.N. Mishra	Vikram
25·	Uttara Bhāratīya Saṅgīta ke Saṁskṛta Granthakāra (Guptakāla ke bāda se Muslim kāla taka)	B.K. Shukla	Vikram
26·	Sāṁskṛta Sāhitya men Campūkāvya kā Udgama evam Vikāsa	Bhaskar Nagar	Vikram
27·	Bhavabhūti ke Nāṭakon kā Śāstrīya adhyayana	B.V. Sharma	Vikram
28·	Ghanaśyāma—A Study of His Life and Works	J.P. Kaushik	Vikram
29·	A Critical Study of the Jain Stotra Literature	K.B. Lokhande	Vikram
30·	Rūpakakāra Vatsarāja—Eka Samīkṣātmaka mulyāṅkana	L.N. Shukla	Vikram

31·	Kalidāsa kī Kṛtion men mānava-vyaktitva kā vikāsa	Minati Chakravarty	Vikram
32·	Rāmakṛṣṇa Kādamba evam Unkī Kṛtiyān	P.C. Purohit	Vikram
33·	Śabdālaṅkāra in Sanskrit Literature	R.D. Tripathi	Vikram
34·	A Critical estimate of Sanskrit Kāvyas of Baghelkhand (1500-1900 A.D.)	R.L. Agnihotri	Vikram
35·	Humour in Classical Sanskrit Drama	S.G.P. Mishra	Vikram
36·	Origin and development of Ṭīkā Literature till the 17th Century A.D.	Shantibai Pendharkar	Vikram
37·	Contribution of Rāja-Śekhara to Sanskrit Literature and Cultural History of India.	Shyama Verma	Vikram
38·	Mahākavi Bilhaṇa	S. Nadkarni	Vikram
39·	Contribution of Paṇḍita-rāja Jagannātha to Sanskrit Poetics and Poetry	Suman Pande	Vikram
40·	Kālidāsa ke Sāhitya men Dharma kā Ālocanātmaka Adhyayana	Tara Verma	Vikram
41·	Post-Vālmiki Kāvyas based on the Story of Rāma in Sanskrit and Prākrit up to the end of 17th Century and their Influence on Indian Society	Urmila Joshi	Vikram
42·	Kālidāsa ke Kāvya par Rāmayaṇa kā Prabhava	Vimla Raghuvanshi	Vikram
43·	One Act Plays in Sanskrit	Virbala Sharma	Vikram
44·	Contribution of Ānandavardhana in the Field of Sanskrit Literary Criticism	Kapila Sinha	Visva-Bharati

M. Litt.

45. Philosophical Ideas of Kālidāsa	Ram Varma Thampuran	Kerala

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XI. MISCELLANEOUS

Subjects on which Research is being Conducted :

Ph. D. /D. Phil.

1. Libraries and Librarianship of Ancient and Mediaeval India up to 1850	Bimal Kumar Datta	Calcutta
2. Original Syllabus in Sanskrit	K.T. Shewalkar	Marathwada
3. Investigations on Foreign Influence on Indian Social Life and Art	Manjari Ukil	Visva-Bharati
4. Rabīndra-sāhitye Bhāratīya-saṁskṛtir Upādāna	Pompa Ghosa	Visva-Bharati
5. Rabindra-sāhitye Bauddhasaṁskṛti	Srimanta Kr. Jana	Visva-Bharati

M. Litt.

6. Subrahmaṇya—A Study	T.V. Mahalingam	Madras

XII (A). PHILOSOPHY AND RELIGION (BUDDHIST)

Ph. D. /D. Phil. (Degrees Awarded)

1. A Comparative Study of the Chinese Madhyamāgama with the Pāli *Majjhimanikāya*	Bhikshu Thich mint Chau	Bihar	1961
2. An Examination of the Concept of Personality in Buddhist Thoughts	Mahesh Tewari	Bihar	1961
3. A Comparative Study of Ethics (with Special Reference to Buddhism)	Ajit Kumar Sinha	Bihar	1962

Subjects on which Research is being Conducted :

D. Litt.

4·	Philosophy of Nāgārjuna	K. Venkata Ramanan	Visva-Bharati

Ph. D. /D. Phil.

5·	Analytical Study of the Four Nikāyas	Deepak Kumar Barna	Calcutta
6·	Pāli Aṭṭakathās (Commentaries)	Jnanakirit Shramana	Calcutta
7·	The Rise of Hīnayāna and its Bearing on the Political Conditions of India from the 6th Century B. C. to 6th Century A.D.	Surindra Kumar Khan	Gauhati
8·	Popular Religion in the Jātaka Gāthās	Waltrud Wilms	Hamburg (W. Germany)
9·	Buddhist Psychology	N.G. Hangal	Karnatak
10·	The Subjective Idealism of Berkeley Yogācāra School of Buddhism	H.N. Gaud	Vikram

XII (B). PHILOSOPHY AND RELIGION (NON-BUDDHIST)

D. Ditt. (Degree Awarded)

1·	Jainism in South India and some Jain Epigraphs	P.G. Desai	Karnatak	1961

Ph. D. /D. Phil. (Degrees Awarded)

2·	Theory of Omniscience in Indian Philosophy	C.N. Mishra	Bhagalpur	Date not mentioned
3·	The Sāṁkhya of Bhagavadgītā and the System of Īśvarakṛṣṇa	C.T. Kenghe	Poona	-do-
4·	A Study of Ratnagotra Vibhāga (Uttaratantra)	J. Takasaki	Poona	-do-

5·	Absolutism in Modern Western Philosophy	K.B. Vyas	Gujarat	1954
6·	NittyānandaO Gouridya Vaiṣṇava Dharma	Bela Dasgupta	Visva-Bharati	1954
7·	The Concept of Citta in Yoga	Q.F. Miravite	Visva-Bharati	1956
8·	Concept of Mukti in Advaita	Not mentioned	Kerala	1957
9·	Jain Psychology, Jain Theory of the Soul (Some problems of Jain Psychology)	T.G. Kalghatgi	Karnatak	1959
10·	Philosophy of Madhusūdana Sarasvatī	Sanjukta Gupta	Visva-Bharati	1959
11·	Studies in *Bhagavatī Sūtra*	Yogendra Chandra Sikdar	Bihar	1961
12·	Self in Sāṁkhya Philosophy	Latika Chattopadhyaya	Visva-Bharati	1961
13·	Bhāhmaṇical Cult in Bengal from the earliest times to C. 1200 A.D.	Sunanda Ghose	Visva-Bharati	1961
14·	Studies in Jayatīrtha	D.N. Shanbhag	Bombay	1962
15·	The Realistic Monism of Svāmi Vivekānanda	Subhas Ranjan Roy	Bihar	1963
16·	On Axiomatics, Many valued Logics and Meaning in Logical Positivism	Vaidyanath Shankaram	Bihar	1963
17·	*Camatkāracandrikā* of Viśveśvarabhaṭṭa	D.C. Saraswathi	Madras	1963
18·	Śrī Harṣa's Critique of the Conception of Veridical Cognition	Navi Kant Jha	Bihar	1964

M. Litt.

19·	Jainism in South India	Champaka Lakshmi	Madras	Date not mentioned

Subjects on which Research is being Conducted :

D. Litt.

20·	Existentialism in Indian	G. Sreenivasan	Sri Venkate-

	Philosophy as Culminating in the Integral Idealism of Śrī Aurobindo		svara

Ph. D. /D. Phil.

21.	The Mother Goddess based on Archaeological Sources	M.C.P.Shrivastav	Bhagalpur
22.	The Psychological Concept of Personality in some branches of Hindu Philosophy	Kalicharan Das	Gauhati
23.	Śivakoṭi's Mūlārādhanā	Marl Oetjens	Hamburg
24.	The Begging Rules of Jain Mendicant	Rajendra Prasad Jain	Hamburg
25.	A Critical Edition of Vācaspatimiśra's Sāṁkhyatattva-kaumudī	Srinivasa Ayya Srinivasan	Hamburg
26.	A Comparative Study of the *Bhagavad-gitā* and the Principal Upaniṣads	Shukla Basu	Jadavpur
27.	Grahaspaṣṭīkaraṇam	Chandrakishore Jha	Kameshwara Singh Sanskrit University
28.	The Problem of Māyā in Indian Philosophy	B.H. Nadgouda	Karnatak
29.	Sureśvara's contribution to Advaita	C.M. Sastri	Karnatak
30.	The Doctrine of Karman in Jainism (A Psychological Study)	Dharanendriah	Karnatak
31.	Survey of Śavism Reflected in the Sanskrit Literature from the Earliest Times	J.S. Kulii	Karnatak
32.	Vidyāraṇya and his works	V.H. Barikeri	Karnatak
33.	A Critical Study of Dayānanda's Philosophy as compared with that of Mediaeval Ācāryas beginning with Śaṅkara	Jai Dev Arya	Kurukshetra

34.	Nyāya-śāstra ke Siddhānton kā Kramika Vikāsa	Priya Vrata Vedalankar	Kurukshetra
35.	Ethical Naturalism	Usha Rani Aggarwal	Kurukshetra
36.	The Idea of Soul(pasu) and the place for the grace (arul) of God in the Philosophy of Śaiva-Siddhānta	M. Muthuraman	Madras
37.	History of Śrī-Vaiṣṇavism : Post-Rāmānuja Period	N. Jagadeesan	Madras
38.	Philosophy of Advaita as expounded by Svāmī Vivekānanda	P.M. Bhaskaran Nambudiripad	Madras
39.	Mīmāṁsā in Dvaita Vedānta	V. Nagarajachar	Madras
40.	A Comparative Study of Aristotle's Organon and Nyāya-Vaiśesika Sūtras with Special Reference to Inference	M. Veeraiah	Sri Venkatesvara
41.	A Comparative Study of the Philosophical and Religious Principles of Christianity and Vaiṣṇavism	A.B. Shivaji	Vikram
42.	Śrī Śaṅkarācārya kā Prāmāṇika Jīvana-caritra	Ajita Trivedi	Vikram
43.	Inference in Hindu Philosophy	B.N. Sharma	Vikram
44.	The Dialectic of Śrī Harṣa	G.R.S. Dugwekar	Vikram
45.	Sāṅkhya, aura Yoga kā Manaḥ-śāstrīya Cintana evam Ādhunika Manovaijñānika Vicāradhārā (Samikṣā evaṁ Tulanātmaka adhyayana)	Laxmi Shukla	Vikram

46·	Some obscure Cults of India (from the earliest times up to 590 A.D.)	Ajoy Lahiri	Visva-Bharati
47·	An Examination of some Approaches to the Concept of God (Empirical and other approaches)	Dipika Das Gupta	Visva-Bharati
48·	Some Aspects of the Problem of the Universal	Sushanta K. Sen	Visva-Bharati

M. Litt.

49·	A Critical Study of the *Nyāya-Kusumāñjali* of Udayana	Not mentioned	Kerala

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XIII. POSITIVE SCIENCES

Ph. D. /D. Phil. (Degrees Awarded)

1·	Mathematics in Ancient Sanskrit Literature	T.A. Saraswati	Ranchi	1963

XIV. SOCIAL, CULTURAL AND ECONOMIC STUDIES

Ph. D. /D. Phil. (Degrees Awarded)

1·	Some aspects of Social Life in Ancient India 325 B. C. to 200 A.D.	Sandhya Mukerjee	Visva-Bharati	1957
2·	The Position of Women in Manu and His Seven Commentators	Ram Mohan Das	Bihar	1961
3·	Development of the Nāga Cult in Madhya Pradesh (up to 12th Century A.D.)	S.P. Varma	Saugar	1962
4·	Economic Condition of Ancient India as depicted in Pali Canonical Literature	Kameshwar Prasad	Bihar	1964

5.	Economic Condition in South India	A. Appadurai	Madras	Date not mentioned

Subjects on which Research is being Conducted :

Ph. D. /D. Phil.

6.	Aspects of Socio-Economic Life in Mediaeval Orissa	Ayodhya Prasad Shah	Bhagalpur
7.	The Evolution of Hindu Marriage	Krishnanath Chatterjee	Calcutta
8.	Treatment of Secular and Religious Love in Assamese Literature	Kiran Chandra Sharma	Gauhati
9.	Early Assam-Muslim Relation and its Cultural Significance	Mohini Kumar Saikia	Gauhati
10.	Life in Assam under Ahom Rule— Politico-Economic and Socio-Cultural Aspects	N.K. Basu	Gauhati
11.	Mediaeval Assamese Society as gleaned from Contemporary Biographical Literature	Sarbeswar Rajguru	Gauhati
12.	Socio-economic Life of Bengal from Cir. A.D. 650 to A.D. 1199	Indrani Das Gupta	Jadavpur
13.	Some Aspects of Economic Life of Orissa (Mid-sixteenth to Mid-eighteeth Century)	Sri Pinaki Ranjan Mahaptra	Jadavpur
14.	Religious and Cultural Life in the Vijayanagar Empire	D.S. Habbu	Karnatak
15.	Economic Condition in Karnatak from the end of the 10th Century A.D. to the Beginning of the 14th Century A.D.	G.R.K. Iyengar	Karnatak
16.	Social Life in Mediaeval Karnatak	J.G. Burde	Karnatak

17·	Labour in Ancient India	Purshotam Chander	Kurukshetra
18·	Social History of the Tamils (Saṅgam Age)	KK. Pillay	Madras
19·	A Study of Socio-Economic Conditions of Life in Marathwada of Shivaji's Times	A.R. Kulkarni	Marathwada
20·	Mahābhāratīya Ṛṣi-saṁskṛti	C.B. Pandey	Saugar
21·	Social and Economic Life in Ancient Deccan	C.V. Ramachandra Rao	Sri Venkatesvara
22·	Sources of Moral behaviour: Indian and Western	T.E. Veeraraghavan	Sri Venkatesvara
23·	Position of Women in Hindu Society according to Law—A Study in Sociology of Law	Sant Sehgal	Vikram
24·	Some Aspects of Social Life in Ancient India (C. 750 A.D. —1200 A.D.)	Prasenjit Sinha	Visva-Bharati
25·	Origin and Evolution of the Caste System	Ranita Ghosh	Visva-Bharati
		M. Litt.	
26·	Education and Learning in South India (400 A.D. to 1300 A.D.)	S. Gurumurthy	Madras

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XV. VEDIC STUDIES

Ph. D. /D. Phil. (Degrees Awarded)

1·	The Interpretation of Sanskrit Third, Maṇḍala of *Ṛgveda*	C.N. Deshpande	Karnatak	1958
2·	Atharvaveda Pariśiṣṭas	B.R. Madak	Poona	1961
3·	Skandasvāmin's Bhāṣya on the *Ṛgveda-Saṁhitā*	M.M. Pantul	Visva-Bharati	1963

Subjects on which Research is being Conducted:

Ph.D. /D. Phil.

4.	*Pañcaviṁśa-Brāhmaṇa* : A Critical Study	N.E. Atre	Marathwada
5.	The Ethical Philosophy of the Earlier Upaniṣads	R.D. Tiwari	Vikram

RESEARCH INSTITUTIONS
IN INDIA AND ABROAD

NOTE: We gave some information regarding research and publications in India and abroad on pp. 272-94 of Vol. I Pt. 1 of the *Digest of Indological Studies*. The information received in addition to that already published is given below. Generally the projects and publications of the institutions for the last ten years have been emphasised. Works whose dates of publication have not been conveyed to us are shown with a mark.

AURANGABAD

I. **Marathwada University:**

Department of History has undertaken the following projects:—

(*i*) A temple survey of the Marathwada region.

(*ii*) Collection of all the Prākrit and Sanskrit inscriptions of Marathwada.

(*iii*) Work on the iconography of the Hindu Caves of Ellorā.

(*iv*) A study of all the inscriptions of Western Indian Caves.

BANGALORE

I. **The Indian Institute of World Culture, 6, B.P. Wadia Road, Basavangudi, Bangalore-4:**

(*i*) has published the third edition of **The Indian Heritage* by Dr. V. Raghavan.

BHAGALPUR

I. G. D. College, Begusarai under the Bhagalpur University:

(*i*) maintains a good museum with some of the important collections including valuable archaeological finds,

(*ii*) has explored various ancient sites of North Bihar, *e.g.*, of Jayamaṅgalagarh, Begusarai.

CALCUTTA

I. The Asiatic Society:

(*i*) has published the following during the year 1963:—(*a*) *Tibetan Bibliography* from R. to V, (b) *Tattvacintāmaṇi Dīdhiti-prakāśa Vol. II.* by Mahāmahopādhyāya Kālipāda Tarkācārya,

(c) *Sekaśubhodayā* by Dr. Sukmar Sen, (d) *Haft-Iqlim* Vol. II by Dr. Mohammed Ishaque,

(*ii*) has undertaken to publish the *Annual Bibliography of Indological Studies*.

II. Department of Pāli and Tibetan Studies, Calcutta University:

(1) has published the following books:— (*a*) **Kāvyādaraśa*, (*b*) **Nārāyaṇaparipṛcchā*.

DELHI

I. International Academy of Indian Culture, Sarasvati Vihara, Hauz Khas Enclave, New Delhi:

(*i*) has brought out the following works :—

(1) **Sārasamuccaya*, (2) **Jaiminīya Brāhmaṇa*, (3) **Gypsy Studies* Vols. 1 & 2 by Dr. Jan Kechanewski, (4) *Materials for a History of Tibetan Literature Vols. 1-3* by Dr. Lokesh Chandra (1963), (5) *Tibetan-Sanskrit Dictionarys* by Dr. Lokesh Chandra (1959-61), (6) *Chinese Poems and Pictures on Ahiṁsā* by Dr. Raghuvira (1954), (7) **Saṅkhāyana Śrautasūtra* with English translation of Prof. W. Caland, (8) **Central Asia*: the connecting link between East and West by Dr. Joh, (9) **A Glossary of Logic* by Dr. Raghuvira and Dr. D. G. Londhe, (10) **Sanskrit in Indonesia* by Dr. J. Gonda, (11) **Sāṅkhāyana Śrautasūtra* by the late Prof. W. Caland, (12) **An Exhaustive English-Sanskrit-Hindi Dictionary* by Dr. Raghuvira, (13) **An English-Pāli Dictionary* by Dr. Raghuvira and Dr. Lokesh Chandra, (14) **Bṛhaspati-tattva*, (15) **Ślokāntara*, (16) *Samantabhadrācārya-praṇidhānarāja* by Sushama Devi (1958), (17) **Gaṇapati-tattva*, (18) **Studien Zur Geschichte Des Śivaismus* by Dr. A. Zieseniss, (19) **Mānava-śrauta-sūtra*, (20) **Vratiśāsana* (21) **Śatapiṭaka*, (22) *Mongolian-Sanskrit* and *Sanskrit-Mongolian Dictionary* by Dr. Raghuvira (1958), (23) *Dpag-Bsam-Ljon-Bzan* (1959), (24) *Mkhas-Pahi-Dgah-Ston, Vols.* 1-4. (1959-61), (25) *Gilgit Buddhist Manuscripts* (*Facsimile Edition*), *Vols.* 1-2 (1959-60), (26) *Four Mongolian Historical Records* by Dr. Rinchen (1959), (27) *Vaiḍurya-Ser-Po*, *Vols.* 1-2 (1960) (28) *Tales of King Vikramāditya and the Thirty-Two Wooden Men* (1960), (29) *The Samye Monastery* (1961), (30) *Araji Booji* (1961), (31) *Eminent Tibetan Polymaths of Mongolia* by Dr. Lokesh Chandra (1961), (32) *Manjuśrī-nāma-saṁgīti* (1960), (33) *Pentaglot Dictionary of Buddhist Terms* (1961), (34) *A New Tibeto-Mongol Pantheon*, *Vols.* 1-9 by Dr. Raghuvira and Dr. Lokesh Chandra (1962-64), (35) *Vikramāditya Tales from Mongolia* (1962), (36) *Indo-Asian*

Studies, Vol. 1 (1963), (37) *Catalogue Du Tanjur Mongol Imprime, Vol.* 1 by Dr. Rinchen (1964),

(*ii*) has undertaken to publish the following works:—
(1) Sanskrit *Pitṛpūjā* texts, discovered from Indonesia, (2) *Kāla Cakra Tantra* in Sanskrit, Tibetan and Mongolian, (3) Illustrations of *Smaradahana* from Indonesia, (4) *Indian Pantheons from Tibet*, (5) *Maṇḍals* of Ācārya Abhayakara Gupta of the Nalanda University.

HAMBURG (West Germany)

I. The Seminar Fur Kultur und Geschichte Indiens of the Hamburg University :—

It was founded in 1915. The first director was the well-known Norwegian indologist, Professor Sten Konow. He was succeeded respectively by Professor Dr. Walther-Schubring and Dr. Alexander Zieseniss. The latter specialized in the field of Hinduism working, in particular, on old Javanese Hindu Texts.

The Seminar has published the following volumes of Alt-und Neu-Indische Studien :—

1. Kl. Bruhn : *Śīlāṅkas Cauppaṇṇamahāpurisacariya. Ein Beitrag Zur Kenntnis der Jaina-Universal geschichte* (*A contribution to the knowledge of the Jaina History of the* 63 *great men*), 1954,
2. H. P. Schmidt : *Vedisch Vrata und awestisch urvāta* (*Vedic Vrata and Avestan urvāta*), 1958,
3. J. Deleu und W. Schubring : *Studien Zum Mahānisīha, Kapitel* 1-5 (*Studies in Mahānisīha Chapters* 1-5), 1963.

HOSHIARPUR

I. Vishveshvaranand Vedic Research Institute, Sadhu Ashram :

The Institute has published the following :—

(1) *A Grammatical Word-Index to Ṛgveda* (1963), (2) *A Grammatical Word-Index to Atharvaveda* (1963), (3) *A grammatical Word-Index to the Four Vedas* (1962-63), (4) *A Grammatical Word-Index to Taittirīya Saṁhitā* (1963), (5) *Purāṇa-viṣaya-samanukramaṇikā* (1962), (6) *Sarūpa-Bhāratī* (1954), (7) *Ideologies of War and Peace in Ancient India* (1957), (8) *Epochs in Hindu Legal History* (1958), (9) *Studies in Indian Cultural History* (1961), (10) *Catalogue of V.V.R.I. Manuscript Collection* (1959), (11) *The Panjan as a Sovereign State* (1960), (12) *Atharvaveda* (1960-62), (13) *Saṅkarṣa Kāṇḍa Sūtras of Jaimini* (1963), (14) **Ṛgveda* (S), *Parts I-VIII*, (15) *Cāṇakya-Nīti-Text-Tradition* (1963), (16) *Dṛggaṇitam of Parameśvara* (1963), (17) **Aspects of Indian Culture*, (18) *Outline of Indian History* (1963), (19)**The Sāṁkhya Kārikā* of

Īśvarakṛṣṇa,(20) *Rājataraṅgiṇī* (1963),(21) *The Theory of Socialism, Ancient and Medieval* (1958), (22) *Great Thoughts of Great Men* (1958), (23) *The Religion of Buddha and its Relation to Upaniṣadic Thought* (1958), (24) *An Introduction into Lamaism, the Mystical Buddhism of Tibet* (1959), (25) *Shri Krishna, His Philosophy and His Spiritual Path* (1960), (26) *Dayānand: A Study in Hinduism* (1962).

LUCKNOW

I. Akhila Bharatiya Sanskrit Parisad:

The Pariṣad has brought out the following books so far :—

(*i*) **English-Sanskrit Dictionary* by Sri Monier Williams (reprint), (*ii*) **Sanskrit First Lesrious* by J.R.N. Ballantyne (Reprint), (*iii*) *Nalopākhyāna* with a critical introudction and a comprehensive glossary by Dr. J. P. Sinha, (*iv*) *Sanskrit Sūkti-saṁgraha*, (*v*) *Saṁsāra—Sāgara Manthana*—Hindi translation of an old Sanskrit story-book, (*vi*) *Vedāntaparibhāṣā* with a Sanskrit Comm. by Sri Anand Jha, (*vii*) *A Catalogue of Sanskrit Manuscripts* preserved in the Pariṣad's Library, (*viii*) *Rājataraṅgiṇītrayī*—the *Rājataraṅgiṇī* of Jonarāja, Śrīvara and Prajñābaṭṭa—edited by the late Paṇḍita Madhusūdana Kaul.

MADRAS

I. Adyar Library and Research Centre, Madras—20:

It has published *Cāṇakya-rājanīti* edited by Dr. L. Sternbach (1963).

II. Andhra Sahitya Parisad, Kakinada:

has published **Kṛṣṇakarṇāmṛta* with a commentary by Balagopalindra

III. Kuppuswami Sastri Research Institute, Madras—4:

has published *Vīṇāvāsavadattā* edited by K.V. Sharma (1963).

IV. The Sanskrit Education Society of South India, Pettai, Madras:

(*i*) runs an advanced Post-graduate course for the young Paṇḍits,

(*ii*) has undertaken the publication of the following works :—

- (*a*) *Methods of Sanskrit Teaching*
- (*b*) *New Model Sanskrit Grammar*
- (*c*) *Concordance of Verbal Derivatives*
- (*d*) *Concordance of Avyayas*

MYSORE

I. Karnatak University, Dharwar:

has published the following books :—

(a) Yaśodharacarita edited and translated into English by Dr. K. Krishnamoorthy (1963),

(b) Prof. R.D. Karmarkar's Extension Lecturers on (i) Kālidāsa (1961) and (ii) Bhavabhūti (1963).

PATNA

I. Nava Nalanda Mahavihara, Nalanda:

(i) has published the following :—

(a) Ist volume of the Critical edition of *Sāmanta Pāsādikā* in Devanāgarī script (1964),

(b) **Pramāṇavārtika* of Dharmakīrti,

(ii) has undertaken to publish a catalogue of the *Tibetan Tripiṭaka* by Prof. R. Tokuoka.

TIRUPATI

I. Kendriya Sanskrit Vidyapeetha:

The Vidyāpeeṭha provides a nine-month course in Sanskrit Pedagogy. A few hundreds of manuscripts have been added to its Library during 1963. A new research wing has been opened recently.

The Vidyāpeeṭha has the following long-term projects :—

(i) *Āgamakośa*, an Encyclopaedia of Pañcarātra, Vaikhānasa and Śaiva Āgamas,

(ii) The Critical edition of the unpublished Southern version of the *Skanda-purāṇa*,

(iii) Critical Devanāgarī editions of the *Sāmaveda-Brāhmaṇas*,

(iv) *Malaya-māruta*, a new Sanskrit periodical publication.

TRIVANDRUM

I. Manuscripts Library, Kerala University:

has published the following works during the year 1964 :—

(i) *Ambikālāpa*, (ii) *Pūrvabhāratacampū* of Mānadeva, (iii) *Adbhutapañjara* of Nārāyaṇa Dīkṣita, (iv) *Stotra Samāhāra* Part I, (v) *Aṣṭapadī Aṭṭaprakāram*.

TORINO (Italy)

I. Istituto Di Indologia, Universita Degli Di:

(i) has brought out the following publications:

(a) 11 Buddhismo, Milano, 1959,

(b) 11 Nītivākyāmaṛta di Somadeva Sūri, Torino, (1962),

(c) Letteratura classica dell' India antica, Roma, 1964,

(d) Italian Studies in ancient Indian Polity, in 'Vivekānanda: The Cosmic Conscience', Cuttak, 1963,

(ii) is presently engaged in bringing out the Stona Della Lellerasura Dell' India Antica.

MESSAGES

OPINIONS AND SUGGESTIONS

Shri Lal Bahadur Shastri, Prime Minister of India:

The idea of bringing out a Digest of Indological Studies is new for our country. It is by no means an easy task and yet it is worth attempting. This kind of a Digest would be of great help to research students as well as to others who are interested in the study and development of Sanskrit. The information that will be collected and published in this Digest will provide knowledge at a glance. This would, in a sense, be an international journal. I would like to congratulate you on this venture and wish it all success.*

Professor P. Thieme of Tübingen University (Germany), presiding over the Vedic Studies Section of Indology at the XXVI International Congress of Orientalists, referred to this Digest. He later gave the following opinion:-

This field of Indological studies is ever growing and the number of scholars discussing Indological subjects from different points of view is steadily growing. There is now hardly any civilized nation where Indology is not given its place in the realm of scholarly studies. This highly gratifying development has a drawback in so far as it is becoming more and more difficult for the individual scholar to catch up with the vast amount of scholarly work published. The 'Prācī-Jyoti' (Digest of Indological Studies), edited by Dr. D. N. Shastri and Dr. Buddha Prakash, is designed to close this gap by giving, in regular sequences, a short survey over the work done in Indology all over the world. It is a highly welcome enterprise, which deserves every encouragement and support and will—I am sure—recommend itself the more it will become known and the more it will be used. The first volume is now before us and seems to hold every promise of success.

Dr. A. L. Basham of the University of London, presiding over the History and Culture Section of Indology observed as follows:-

A valuable publication. It contains correct and detailed abstracts of all articles on Indological subjects published all the world over. . . . A highly useful work.

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*The message was unfortunately received when the printing of the first number of the Digest was almost over. But we value it, because it is from one who has done so much not only for our country but for upholding the cause of Sanskrit also, and therefore, it is being published in the present number of the Digest.

Editors

Professor R. Herman Berger of Calcutta University, presiding over the Modern Indian Languages and Linguistics Section of Indology at the XXVI International Congress of Orientalists gave the following opinion :—

This is a new venture which is sure to be of immense value to Indologists both in India and abroad. The great amount of Indological research done today is difficult for any one person to read in the original, and a survey like the present one was a long-felt need. I wish the Digest all success and hope that it will have the co-operation of all Indologists.

Professor O. Lacombe of France, presiding over the Religion and Philosophy Section of Indology remarked as under :—

I must now mention with pleasure that the Institute of Indic Studies of Kurukshetra University has just started, under the learned editorship of Dr. D. N. Shastri and Dr. Buddha Prakash, the publication of a useful Digest of Indological Studies. The first number, dated December 1963, is at your disposal. The need for such a Digest was keenly felt by scholars who will be very thankful to the Editorial Board of the new journal.

Dr. L. Sternbach of New York, presiding over the Classical Sanskrit Section of Indology referred to this Digest and gave the following opinion :—

The Digest gives summaries of articles which appeared in different Indian and foreign journals and titles of doctoral theses on which degrees have been awarded or work is being done.

The articles which appeared in journals in 1963 are summarised in first publication in a scholarly manner and if the Prācī-Jyoti will appear periodically, it will give to Sanskrit scholars a very good picture of the latest studies published in India and abroad and this will fill the need, so often felt by them.

Dr. N. V. Gadgil, Vice-Chancellor, University of Poona :—

I am sure the high level of intellectual performance, as evidenced in the first issue, will be maintained throughout. There is a clear necessity to reinterpret Ancient Indian Culture in the utilitarian atmosphere of the modern days, and I am very happy to know that an initiative in this venture has been taken by the Kurukshetra University itself.

This University was primarily meant for advancement of Sanskrit learning and literature. Owing to political difficulties and other matters, Kurukshetra University, although not an exclusive university for Sanskrit as was originally meant to be for the advancement of Sanskrit lore and learning, today, it is like any other University with this difference, however, that there is emphasis on ancient Sanskrit learning, and honest efforts are made to fulfill the original purpose for which the University was established and the Digest which now is available for the public at large including the Arts students, is a welcome step.

Shri Bhim Sen Sachar, Indian High Commissioner in Ceylon :—

I had a glance through it and am glad to know of the compliments received by you from persons competent to speak on the subject. I have no doubt the publication will succeed in achieving its objectives. I am afraid, I do not find myself competent enough to make any concrete suggestions with respect to this publication. From all accounts it is a good publication and I wish it a long career of usefulness.

Mahamahopadhaya Padma Vibhusana, Gopi Nath Kaviraj, M.A., D. Litt., Sri Anandamayi Asrama, Patal Devi, Almora :—

I am glad to tell you that it has impressed me as a very useful undertaking in the field of Indological Studies. If the promise held out in the first number is fulfilled—and I have no doubt that it will be strictly fulfilled—there is no doubt that it will be a very valuable contribution to the study of Indology, not simply as a book of reference but as a store-house of useful information on researches carried on in different parts of the world on different aspects of Indian Culture and History. Dr. Shastri, I congratulate you on the eminent success which has attended your first attempt and I sincerely hope that the succeeding issues of the "Studies" will maintain and add to the high standard of the first issue.

As regards Doctoral theses, you should try to get yourself introduced with the Universities of India and secure from them, as far as possible, a full list of scholars (year-wise) who have done successful research work on the subjects concerned. So far as my knowledge is concerned, your list is not a complete one, for I am personally aware of many good theses seen by me which do not appear in your list.

Dr. V. S. Agrawala, Professor, College of Indology, Banaras Hindu University, Varanasi, and President-designate, 22nd All India Oriental Conference :—

I have before me your letter regarding the forthcoming volume of your bibliographical adventure in the form of a Digest of contributions in oriental journals published both in India and abroad in French, German, Russian, English, Arabic, Persian, Sanskrit, Marathi, Gujarati, Bengali and other Indian languages. The first volume of the Prācī was so well conceived and produced on a vast canvass that it filled my heart with deep pleasure at the idea of its great usefulness. The value of such a bibliography is inestimable for those who are engaged in research. You have enhanced its usefulness by giving summary of the papers that are recorded. A section on the research work undertaken by learned Societies and Academies, especially in foreign countries, was very illuminating and I hope that this feature will be continued in the subsequent volume. I am much pleased to learn that about 600 entries are expected to be included in the coming volume. This makes me believe that the Bibliography to be published by your institute will rank as the foremost of its kind and that its service will be recognised by all Indological scholars and Societies. I hope institutional cooperation will be made available to you and that your own endeavour will be in proportion to the growing volume of many sided Indological research developing from year to year. It is a happy sign that we should all feel thankful that Indian cultural research is advancing so well and many new scholars are entering the orbit with fresh enthusiasm. Your journal presents a mirror to all this work. Let us hope that the University and the Government will play their part in offering adequate financial assistance to such a noble academic *Jñāna-Yajña.*

Professor Giuseppe Tucci, Istituto Italiano Per Il Medio Ed Estremo Oriente, Rome :—

Concerning your DIGEST, I am glad to say that it meets fully the expectations of all those that were eager to have it, and I sincerely congratulate you on such a lofty editorial enterprise; I have no doubt that you will be amply remunerated for your efforts by the appreciation of numberless scholars and students in Indology, and by the knowledge of contributing, on the cultural plane, to the cause of better understanding among men.

Dr. S. Mookerjee, Director, Nava Nalanda Mahavihara, Nalanda :

Scholars all over the world have every reason to be deeply grateful to you for the yeoman's service you have done to the cause of Indological scholarship and research.

Professor Dr. L. Alsdorf, Seminar Fur Kultur und Geschichte Indiens, Universitat Hamburg (West Germany) :

I just received the first number of your Digest of Indological Studies and thank you very heartily for sending it. At the same time I cannot help pointing out that the list of periodicals exploited by you is very incomplete, as a great many of the most important periodicals, Indian as well as Western, are missing. Without any attempt at completeness I am giving you (attached) a list of the more important omissions. It would seem to me extremely important that these periodicals and probably many more should be included as soon as possible, as otherwise the usefulness of your digest will be open to serious doubt.

The Hindu, Madras:

The lack of handy bibliographies has been a severe handicap to researches in India, particularly in the Humanities, for quite a long time now and it is well-known that several plans to remedy the defect have failed to materialise or been short lived. The Kurukshetra University and the editors of this volume deserve, therefore, to be congratulated on their having produced this Digest of Indological Studies covering the first eight months of 1963. One may say at once that generally the digesting is well done, the classified heads are fairly comprehensive, and the two penultimate sections giving details of Doctoral Theses and the names and particulars of Research Institutions in India and abroad are welcome features.

The editors, D. N. Shastri and Buddha Prakash are well aware of the limitations of the present issue. The number of journals used, especially of learned foreign periodicals, is inadequate, and the machinery is yet to be created for the organisation and regular progress of the widespread study of journals in all languages which can alone sustain such an effort on a tolerably adequate basis. The aim to publish this issue on the occasion of the International Congress of Orientalists, which met early in January this year, accounts for the partial coverage of 1963 even on the present slender basis of the bibliography. And there are not wanting signs of hurry. The periodicity of the issues is not yet settled, though tentatively two issues a year have been suggested. The list of abbreviations is not complete, *e.g.*, AR on p. 32 is left unexplained. Indology is a wide term and no chronological limits have been indicated, though most of the articles refer to ancient India, but some like Goetz's article in AR just referred to, go over to the Islamic and European periods. IS (Indian Studies Past and Present) apparently reprint old articles from old periodicals and this should be clearly indicated by references to the original publication of the articles. The learned editors will, no doubt, remedy all this in future issues if they are provided adequate resources in men and material. It is to be hoped that this effort will be put on a firm basis and enabled to help scholarship for many years to come.

K. A. Nilakanta Sastri

The Pioneer, Lucknow:

With establishment of Indological research centres in almost all civilized countries of the world, the volume and range of Indological research work that is being carried on in the different countries of the world including India is so vast that the erudite scholars who are engaged in such studies in any one part of the world find it difficult indeed to read in the original all the results of latest research work that is incorporated in a large number of Indological journals that are being issued from various centres of Indology in different languages. The All India Oriental Conference held in Delhi in December 1957 first realised the need for the publication of a Digest of Indological Studies like the present one and the Sanskrit Commission appointed by the India Government in 1956-57 also recommended that a Research Digest of this kind should be published in a common language like English giving summaries of most significant contributions in the learned periodicals published from different countries. When Dr. D. N. Shastri, one of the editors of this valuable journal, was appointed to the high post of Director of the Institute of Indic Studies at the University of Kurukshetra, he succeeded in persuading both the Vice-Chancellor of the Kurukshetra University as well as the University Grants Commission to permit this new undertaking and to subsidise the publication of the present Digest.

The Institute of Indic Studies at the Kurukshetra University under whose auspices this journal has made its very first appearance deserves all commendations for this truly valuable publication which has indeed given a very good picture of the latest studies in Indology.

Vishveshvaranand Indological Journal, March 1964, Hoshiarpur:

The present number of the Digest produced against several limitations which its editors had to put upon themselves so as to enable it to be ready before the opening of the Delhi Session of the International Congress of Orientalists in January, 1964, is a proof of their zeal and offers the promise that the high objectives aimed at would be achieved. We welcome the Digest which is bound to prove indispensable to students of all branches of Indology, which has, of late, greately expanded its purview.

K. V. Sarma

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